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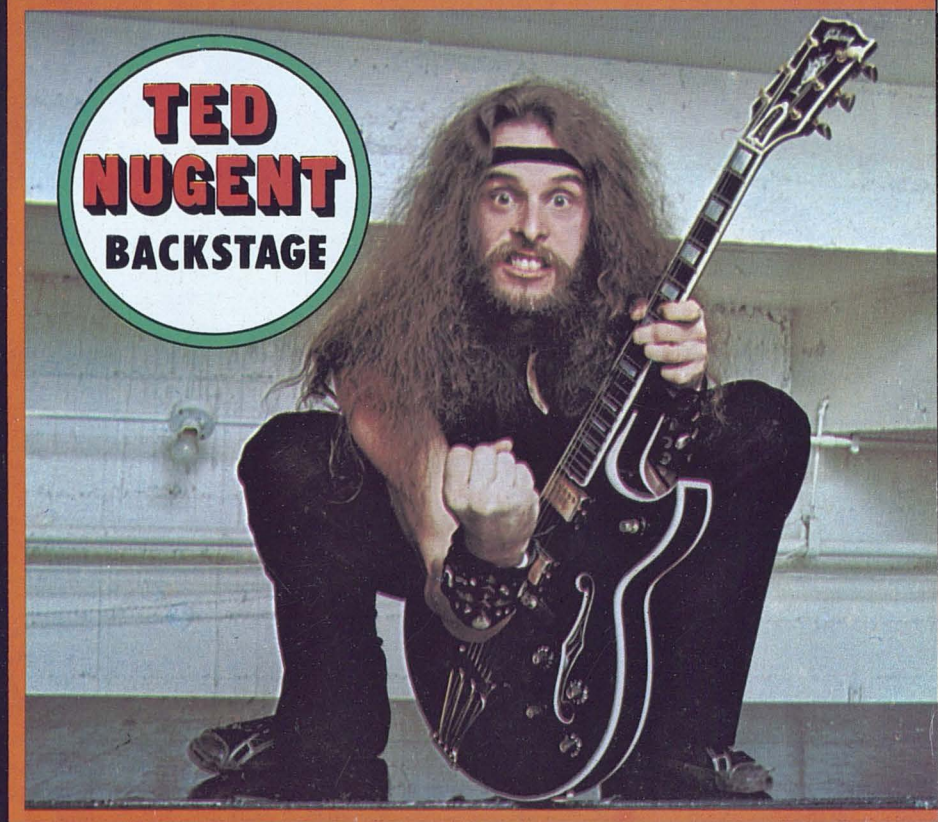

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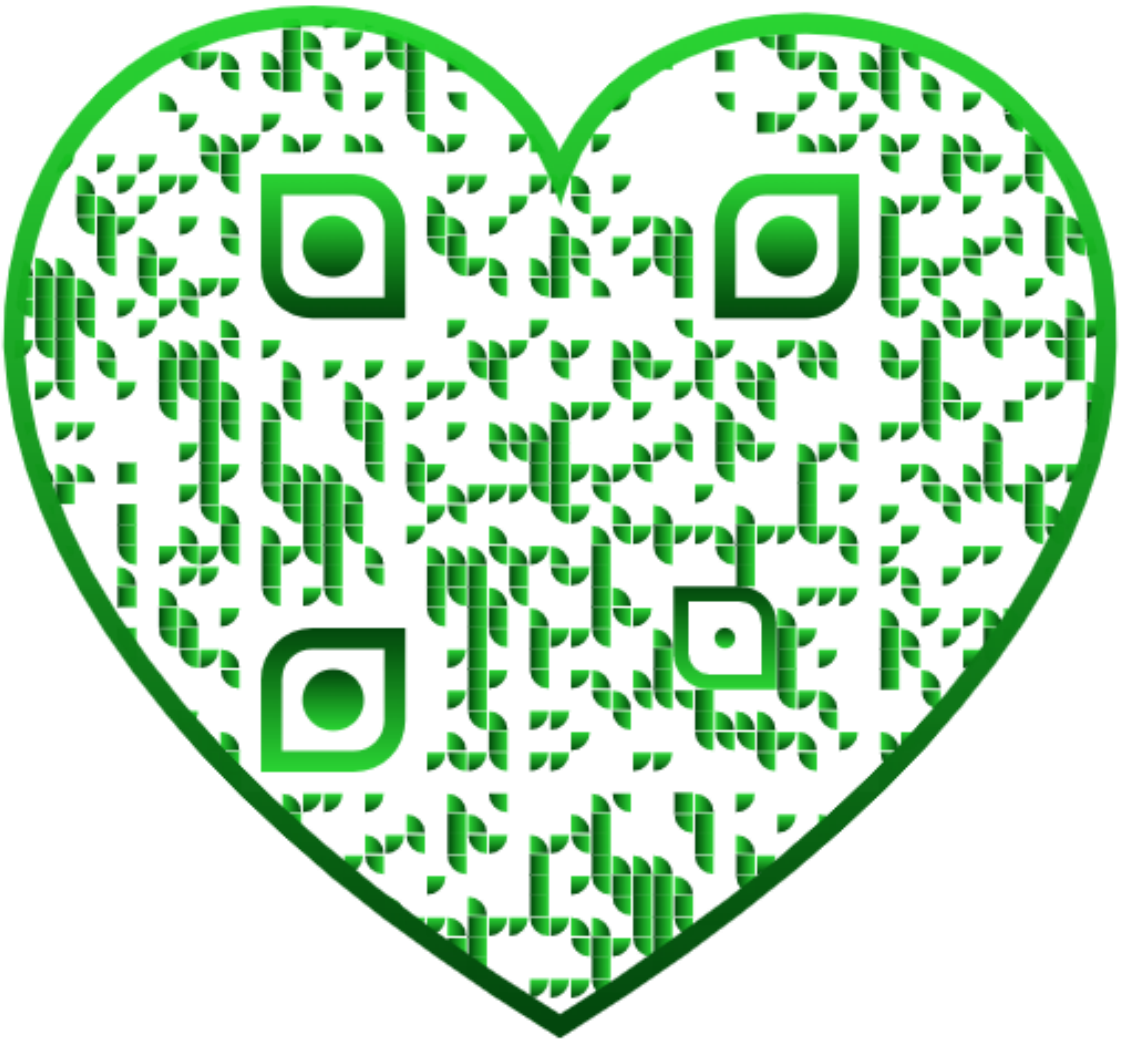

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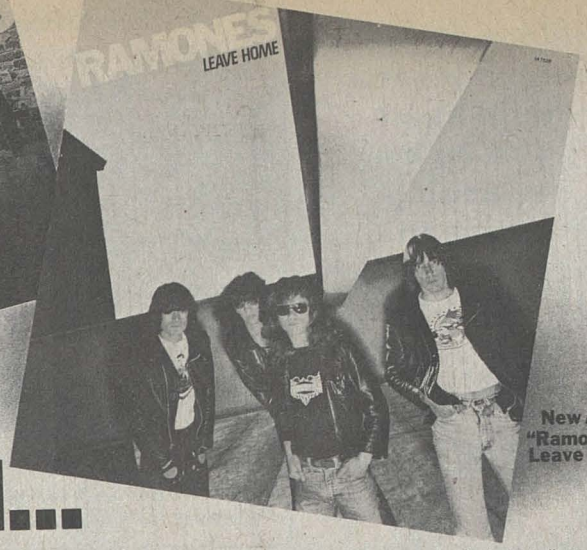
First Album



New Album
"Ramones Leave Home"

RAMONES get noticed...

"Just perfect. A." *Robert Christgau, Village Voice & Creem*

"*Ramones* is a classic." *Rutgers Daily Targum*

"Moronic and brilliant." *Nick Kent, New Musical Express*

"This dangerous record must be withdrawn by the company and banned by shops." *Editorial, Scotland Evening Times*

"The most amazing new band I've heard yet." *Lisa Robinson, Hit Parader*

"My favorite album of the month." *Flo & Eddie, Blind Date, Phonograph Record Magazine*

"My favorite group of the moment." *Juke Box Jury, Phonograph Record Magazine*

"Great. Fantastic. Stupendous." *Lincoln Park (N.J.) Herald*

"El Stinko garbage of the worst kind." *Dayton Journal Herald*

"May or may not be the best album so far this year." *Paul Nelson, Circus*

"My nomination for the best band in the land." *J. Poet, Rocky Mountain Musical Express*

"The best young rock and roll band in the known universe." *Wayne Robbins, Newsday*

"The most attractive example yet of this genre of rock." *LA Free Press*

"The Ramones are the best new band to come into the public eye this year." *Craig Zeller, Aquarian*

"They're great." *Charles Shaar Murray, New Musical Express*

"Rotten. No musical promise or any cultural advances or redeeming social values. They deserve to be ignored." *Jim Girard, Cleveland Scene*

"The Ramones stink. They have no socially redeeming value. I can't take it." *Mike Diana, Richmond, Va. Daily Press*

"*Ramones* sounds more like a greatest hits than a debut album." *Richard Mortifoglio, Village Voice*

"Incredible." *Cousin Bruce Morrow, Syndicated Column*

"The last time I was insulted by something as bad as the Ramones was when Mary Hartman shot her husband in the crotch with a bow and arrow." *The Drummer, Philadelphia*

"The next big trash band." *Walter Dawson, Memphis Commercial Appeal*

"Irresistible." *Susan Shapiro, Sounds*

"The starkest, first-take quality rock you've ever heard." *Pizza Platters Monthly, L.A.*

"Worthless." *John Swenson, Crawdaddy*

"The most radical album of the past six years." *Gene Sculatti, Creem*

"This is it, America." *Dave Barton, Rock N Roll News, SF*

"Degenerate no-talents." *Steve Morrissey, Melody Maker*

"Tough rock and roll at its raunchiest." *Chris Carson, Binghampton News*

"Truly awful." *James Johnson, London Evening Standard*

"For connoisseurs of bone-crunching rock only. All others beware." *Don Shewey, Pop Top, Boston*

An amyl nitrite high." *Mark Jacobson, New York Magazine*

"Indeed awesome." *Performance Magazine*

"Crap. These boys will never make it." *Thom Gardner, Back Door Man*

"Lyrics of the year—Rock poets of the year." *Sounds*

"The Ramones are best." *Mark P, Sniffin' Glue*

"Anyone who hates this record is an asshole." *Phast Phreddie, Back Door Man*

"Truly overpowering." *Ian Zodiac, LA Free Press*

"A sizzling great...debut of the year." *Blast Magazine*

"They're perfect, couldn't be better. Great musicians. Excellent musicians." *Jack Badger, Rock N Roll News, SF*

"Recapturing the essence of rock." *Hollywood Daily Variety*

"Merde. Je deteste ce disque." *Phillipe Garnier, Rock & Folk, France*

"Perhaps the smartest band in America." *Lester Bangs, Creem*

"The most hilarious album produced in years." *Melody Maker*

"Walls of sound that narcotize all feeling." *Jan Hodenfield, New York Post*

"The *baddest* sound around." *Denver Magazine*

"Humorless poor taste performed by the missing links of rock and roll." *Ken Wilson, Hollywood Press*

"Perfect. Phenomenal. Colossal." *Howard Klein, Record Rag, SF*

"Avant-garde...neo-supremacist, beyond futurist, Total Trance." *Bruce Malamut, Music Gig*

"None of your friends will like this record—it'll confuse the hell out of you." *Ralph Alphonso, Cheap Thrills*

"Uniquely repulsive. Not a scrap of taste. The stuff of which bad myths are made." *Paul McGrath, Toronto Globe & Mail*

"Burns holes in the mind." *Wilder Penfield III, Toronto Sun*

"The Ramones have done it better than anybody else." *Steven Braitman, (publication untraceable)*

"My God, is this really happening?" *Paul Budra, U. of Toronto Varsity*

"Undoubtedly the best album of 1976." *Stennie Gunn, Farleigh Dickinson U. Gauntlet*

"The Ramones win." *Peter Cowan, Oakland Tribune*

"Oh no! This is grossly irresponsible." *Spokesperson for the Royal Society for Prevention of Accidents*

"They don't waste their time—they waste yours." *Stephen Ford, Detroit News*

"The worst of New York punk bands." *Washington Post*

"One hell of a rush." *Bob Sennet, Columbia Spectator*

"Shocking material. I'm horrified." *James Dempsey, Member of Parliament, U.K.*

"Destined to become a classic because it breaks away from all current standards. The REAL kings of heavy metal." *Marvin Jamerson, Collegiate Times*

"You may never hear anything like this again. Rate it F-plus." *George Gesner, (publication untraceable)*

"I give it an A." *Tom D'Antoni, Maryland Public Broadcasting*

"There hasn't been an album in five years as strong or invigorating as this. It's as if a hydrogen bomb hit Herman's Hermits." *Howard Wuelfing, Washington Times*

"Dildoes are selling and these guys are in synch." *DeFleur, Head Magazine*

"The most explosive of the new wave." *Paul Dabalsa, Observation Post, City College of N.Y.*

"Music to sniff glue by." *Marty Packin, Asbury Park Press*

"The power of 70's heavy metal behind the melodic invention of AM radio mid-60's pop." *Wesley Strick, Blast*

"Phew, what a scorcher!" *Kris Needs, Zig Zag*

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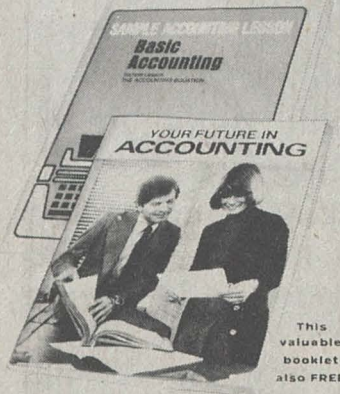

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ROCK SCENE

May 1977
Vol. 5, Number 3

"The Alternative to the Alternatives"

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MOVIES/Donald Lyons
TIPS & ADVICE/Wayne County
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FOCUS/Bob Gruen

CIRCULATION MANAGER/Cindy Rogers

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ask doc rock

We are two girls (ages 21) planning a trip to Hollywood, California, in mid-February. Could you possibly suggest some "In" places to go while we are there and maybe the name of a reasonably priced (but neat) hotel in the same vicinity. Cindy H. and Jane; Annville, Pa.

At present, the central spot for rock and roll in the Los Angeles area is a club on Santa Monica Blvd. called the Starwood, which hosts the best in local (and sometimes national) groups in a setting conducive to meeting and being met. The crowd varies according to the night and caliber of band, but it is the closest Hollywood comes to a truly regional club. The Roxy, located a step or two up the hills on Sunset Strip, caters more to national performers, and as a sit-down concert club with no bar, it's not really suited for proper hanging out. Next door to the Roxy is the famous Rainbow, which serves as a watering spot for most rock stars when they hit town . . . or town hits them. Upstairs (at "Over The Rainbow", geddit?) is a semi-private arena for dancing and more intimate te-ta-tete's; a ready smile should at least give an inkling of how best to gain entrance. Rodney's English Disco is long closed (and more's the pity), but if you tune in to Rodney's radio show on KROQ every Sunday night, he should alert you to what's happening in the area during your stay and you can choose accordingly. As for accommodations, I can only wholeheartedly recommend the Tropicana Motel, also on Santa Monica. It's cheap (about ten bucks a night per person; if that's too high, you might be in a little housing trouble), boasts the best coffee-shop/restaurant in America (Duke's), is relatively safe and colorful, within easy access (by car, and in L.A., everything is by car) of most highspots, and was the site where Andy Warhol's **Heat** was filmed. Drop a postcard when you get there and let me know how it all turns out.

* * *

I have an import album of Budgie entitled **In For The Kill.** *Have they ever toured the states? Michael Coskie; Garland, Texas.*

Could you please give me some information on a group called Budgie? I

(continued on page 7)

Robin Zander is the lead singer. He's impeccable and he has a nice smile. Tom Petersson plays the bass guitar. Wide-eyed and other-worldly, Tom creates auras wherever he goes. Rick Nielsen is the wild man of Cheap Trick. Rick abandoned his plans to become a cartoon character in order to join the group. Bunezuela Carlos, who was named after a country in South America, is the drummer. Together, they are Cheap Trick. And together, they spent countless days and nights on the road, slamming rock and roll in bars, bowling alleys and warehouses, preparing for this, their first album.

Cheap Trick. Only rock and roll could bring them together. "Cheap Trick." Their first album. On Epic Records and Tapes.

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GENE SIMMONS WARNS FANS

"Don't try it," said Gene Simmons of Kiss following reports that a Tampa, Florida Kiss fan seriously injured himself when he attempted to mimic Gene's fire-breathing act.

The fan had seen Kiss on a tv special and was so impressed with Gene's fire breathing act that he tried it himself with disastrous results. Gene made a statement after the incident to deter any other Kiss fans from trying it. "Fire-breathing is a complex and difficult art and no one should attempt it. People can seriously hurt themselves or even kill themselves if they are foolish enough to experiment. I do it on stage after years of practice and because my audience demands it. There's no reason why anybody else should do it," said Gene. (Photo by Richard Creamer). □

DOC ROCK

(continued from page 5)

have about six Budgie albums, and I think they're great. Brian Dickman; No. Tonawanda, N.Y.

One of the Doc's favorite underdog bands, Budgie have been pounding out fierce power trio heavy metal in their native England for nearly eight years. Founded in Cardiff by bassist Burke Shelley, guitarist Tony Bourge, and drummer Ray Phillips (since replaced by Pete Boot), the group has built a strong and steadfast following, and are currently embroiled in a 15-date introductory American tour. They were originally discovered by producer Rodger Bain (who was then mining gold with Black Sabbath), and through such tunes as "Guts" (from their debut album), "Zoom Club" (from their third), and anything from their latest *If I Were Brittania I'd Waive The Rules* (A&M) have shown increasing progress and dedication to their fans and music. For import enthusiasts, there's also a great double-album "best of" compilation which reprises the band's earlier history. The accompanying photo shows Budgie's first incarnation, with (l. to r.) Phillips, Shelley, and Bourge.

* * *

I have a 45 on the Arwin label called "Jenny Lee" recorded by Jan and Arnie. The credits list Ginsberg-Berry as writers. The Berry is most likely Jan Berry, he of Skateboard fame. Would you possibly know if the Ginsberg is Arnie Ginsberg, DJ on WMEX, Boston, in the early 60's? Joe Katz; Rego Park, N.Y.

It sure was. Jan and Arnie were members of a group called the Barons, were inspired by a stripper named Jenny Lee at the Follies Burlesk in West Los Angeles, and recorded the 1958 song in Dean Torrance's (later of Jan and Dean fame) garage. While Jan and Dean cemented their relationship with "Baby Talk" and their future surf-car-girls infatuation, Arnie went off to the wonderful world of radio-land and became one of the nation's most influential disc jockeys.

* * *

X-Rays: Gilbert Lugo of New Britain, Conn. is curious to know who did the original version of "Train Kept A-Rollin' " 'way back in the 1950's. The earliest rendition I've been able to find was done by Johnny Burnette and the Rock 'n Roll Trio, hard-driving rock-a-billy'ers who came out of Tennessee in the late 1950's following the wave spawned by Elvis Presley and Carl Perkins. The song became a staple of bands in the 1960's thanks to the definitive rendition by the Yardbirds, and has stayed around in the 1970's to become a certified classic through the patronage of Aerosmith. . . .Gloria Holbrook seems to have stirred up quite a storm with her request for the performer of "When Love Has Gone Away". Tim Doherty of Pac. Pal., California, notes that Shaun Harris (ex-West Coast Pop Art Experimental Band etc.) came out with it on his 1973 solo album. Maybe Gloria herself can help solve the problem. . . .Melea Carrington, Lori Stenhouse and Alicia Carrington, all of Tulsa, Okla., have joined together to ask the burning question in their minds: how tall is Sylvain Sylvain of the Dolls? He's five feet, seven inches, and that's direct from Mr. Double-S himself. . . .An anonymous KISS and Rock Freak from Mission, Texas, notes that I have a good name for a D.J., or a good "handle" if I was into CB's. Well, thanks, podnuh. . . . . .Finally, Darla Starr, 5326 Streamview Drive, San Diego, Calif. 92105, would love to write to anyone interested in Angel, Starz, AC-DC, Rush, Iggy, Kiss and Aerosmith. Hmmm, do you like your guitars hot and your champagne cold, my dear?

Doc Rock will answer your questions on any phase of rock and roll in every issue. Send all queries, comments, additional information, etc. to Doc Rock, c/o Rock Scene, Four Seasons Publications, 358 Fairwood Rd., Bethany, Conn. 06525; sorry, no direct mail individual replies are possible.

GEORGE HARRISON AT 33.3

Now that George Harrison has arranged for Warner Brothers to release his Dark Horse Records product, he has come up with a new record and put himself out to prove he wants to rock 'n' roll. He made a whirl-wind tour of the U.S. in conjunction with the record's release, including stops in Los Angeles and New York where he met with the press and showed three video tape promotional films that he and Eric Idle made for songs on the album.

George and Bob Regher at the airport during a stop on George's promo tour.

In New York George greets Lisa Robinson to his press luncheon at the Hotel Carlysle.

George thanks Warner's Mo Ostin for the good luck charm presented him as a token of affection from Warners.

After lunch, George has a chat with Warner execs Nesuhi Ertegun, Steve Ross, and Mo Ostin. □

Are you missing half the joy of your guitar?

IF YOU'RE LIKE a lot of people who've taken up the guitar, you went out and bought your guitar with high hopes. You probably bought a little instruction book to go with it, figuring all you had to do was to learn a few chords... and that with a bit of practice, you'd sound pretty good.

But maybe now you're finding that what you've learned isn't enough. Being able to strum some chords and sing a few songs is nice, of course—but you get tired of the same few songs after awhile. You'd like to be able to play other, harder songs . . . to play melody along with chords... to say things with your guitar that you feel inside, but haven't got the musical skills to express.

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In short, we'd like to teach you the same kind of things you'd learn if you went to a good, thorough private teacher. The big difference is that you teach yourself to play with the U.S. School of Music courses. By mail.

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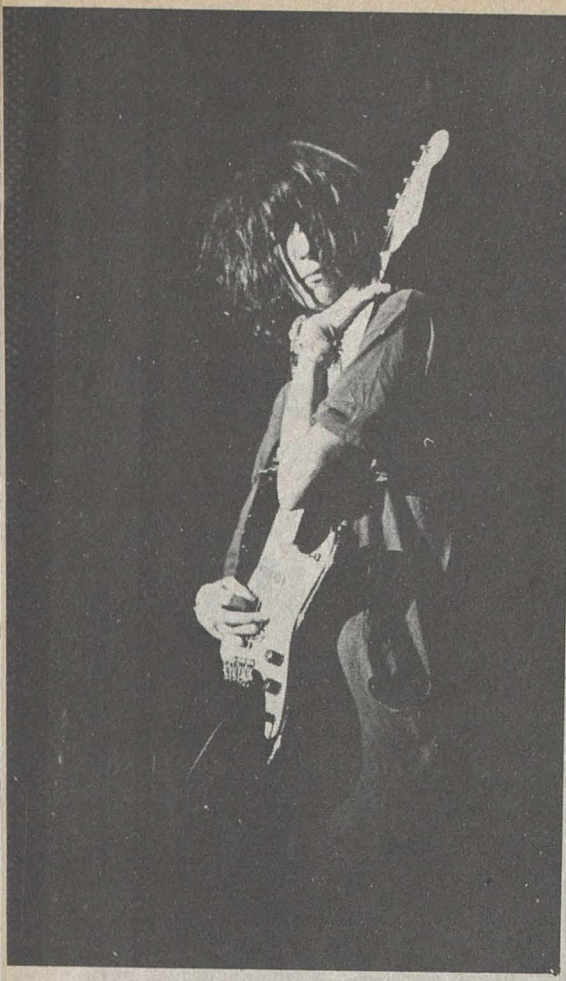
PATTI IN HOLLYWOOD

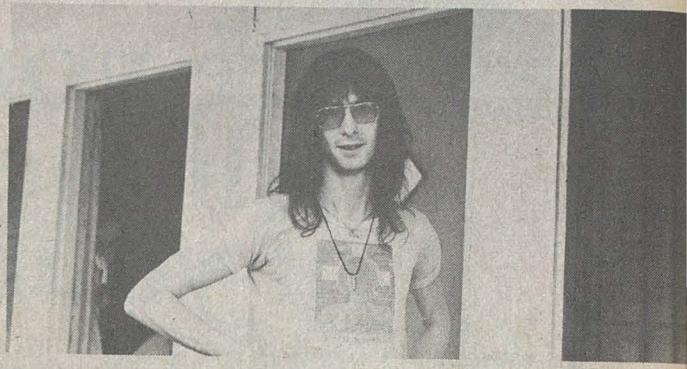
Photos by Donna Santisi

The Patti Smith Group are firm favorites on Sunset Strip and their recent appearance in Los Angeles included visits from many local stars back for a second visit to see Patti perform.



Patti in a pensive moment.

Patti demonstrates her technique on violin—the latest instrument she's added to her onstage performance.



PSG guitarist Lenny Kaye exhibits his summer outfit as he makes a daylight appearance for a photo session.

Jay, Lenny, Ivan, Patti, and Leigh pose for a photo by the Tropicana pool.

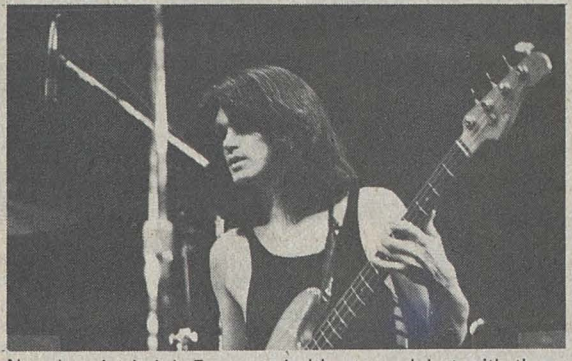
All smiles, the Patti Smith Group has a laugh while Donna Santisi snaps a picture.

Patti lends an ear as Jane Friedman demonstrates a glissando.

Onstage Patti rocks out on guitar.

Ivan Kral shows a bit of piano technique before attacking the guitar fretboard in "Ask The Angels".

Patti's brother Todd adjusted the mike for her.



New bassist Leigh Foxx made his stage debut with the band on their California tour.

Buddy Miles joins Patti onstage for a number. Them changes!

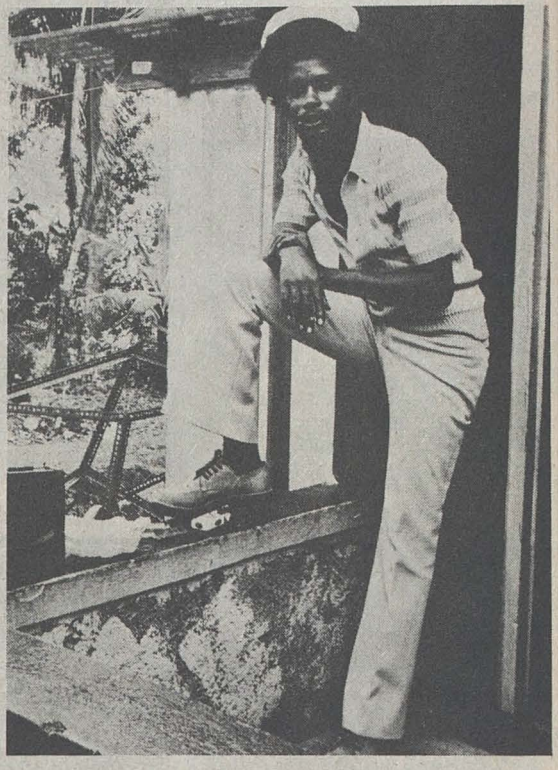
With Buddy on drums and BOC's Allen Lanier on piano, the PSG does a special version of "Voodoo Chile".

Then it's time for "My Generation" and some hot guitar playing by Andi Ostrowe, Patti's personal assistant. □

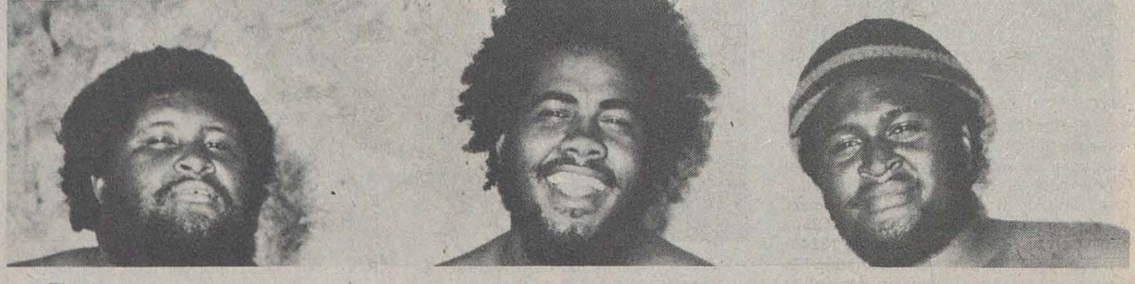
ON THE REGGAE HORIZON
Three From JA

Strictly rockers, y'all, as I was bound to say. Hop a freight 'pon the Black Star Line, for with War in a Babylon the righteous shall once again inherit the Eart'. As so it shall be written, as so it shall come to pass.

Justin Hines and the Dominoes have been recording since 1964, though their latest aibum, *Jezebel* (Island), marks their first release since 1972. A visionary and social prophet, Hines has always concerned himself with the fight for justice and equality, a struggle continued to the present day with such songs as "Natty Take Over", "Carry Go Bring Come", and the spiritual "Precious Morning". (Pic: Kim Gottlieb)



Max Romeo's 1968 recording of "Wet Dream" was a major smash in skinhead England as well as his native Jamaica, but he soon left his "rude" identity behind for the power of roots music. *War In a Babylon* (Island), produced by dub-wizard Lee Perry, is his strongest statement to date, guided by Max's pure tenor voice and his rod of correction. Yeah, and every knee shall fall and every tongue confess . . . . (Pic: Kim Gottlieb)



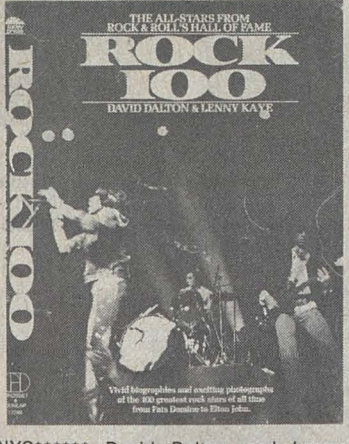
The Inner Circle are reputed to be one of Jamaica's finest live acts, featuring rhythm guitarist Roger Lewis, lead vocalist Jacob Miller, and bassist Ian "Munty" Lewis. Their debut album, *Reggae Thing* (Capitol), has just been released, so American audiences can have a chance to judge for themselves. Itesl □

HOT PIX

HOLLYWOOD**** Olivia Newton-John poses for a photo backstage with Daryl Hall and John Oates after H&O's concert at Santa Monica Civic Auditorium. Also on hand during the evening were Ryan and Tatum O'Neal, Joni Mitchell, Linda Blair, and Glenn Hughes.

LOUISVILLE, KENTUCKY**** Leee Black Childers' fab mom, Katie, poses with none-other-than Johnny Cougar. Leee's step-dad, Calvin, peeps provacatively from the background.

UNIVERSITY OF SOUTHERN CALIFORNIA**** It was quite a half-time at USC when Neil Sedaka showed up to sing "Love Will Keep Us Together" as the school's 250 piece marching band played. Here Neil poses with the cheerleaders.



NYC****** David Dalton and Lenny Kaye's *Rock 100* is the best reference book on rock since Lillian Roxon's *Rock Encyclopedia.* Lenny and David know one hell of a lot about rock and roll, and it's all in the almost three hundred large-sized pages of *Rock 100.* It'll cost you $8.95 at your bookstore (Grosset & Dunlap 12240). The book is crammed with fascinating historical photos from many private collections and also includes reprints of some of the most famous rock posters.

NYC***** On hand for a private soiree at J.P.'s to celebrate Linda Ronstadt's successful Madison Square Garden concert were many music industry luminaries including Linda (and James Taylor's) manager Peter Asher and Warner exec David Geffen. (Photo by Raeanne Rubenstein).

BACKSTAGE AT MADISON SQUARE GARDEN WITH TED NUGENT

Photos by
Roni Hoffman

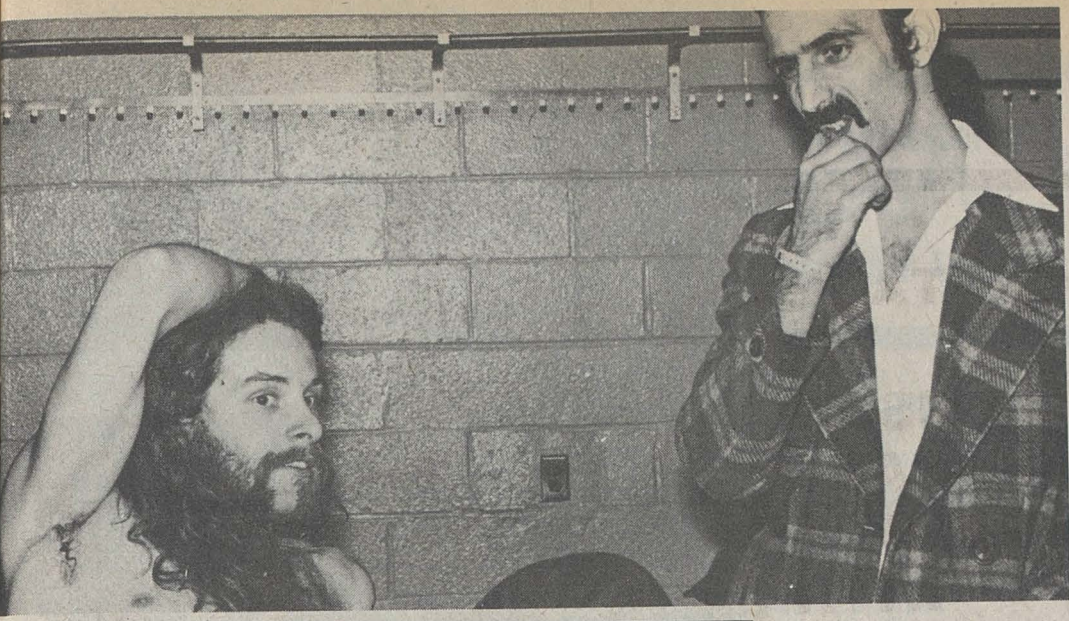
After Ted Nugent wowed the assembled 20,000 strong rock fans with his grrrreat set opening for Black Sabbath at Madison Square Garden, he allowed photographer Roni Hoffman to snap some candids in his dressing room.

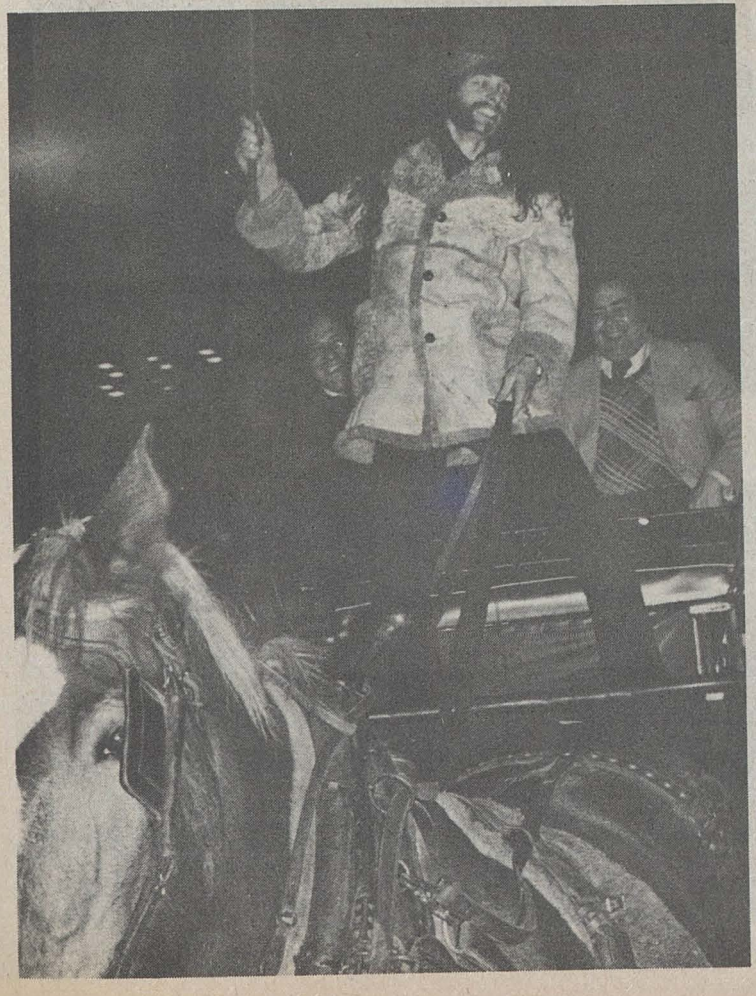
Andi Ostrowe and Patti Smith congratulate Ted on a fab set.

Richard Supa also comes backstage to tell Ted how much he liked the show.

Ted hugs his daughter Sarah and says something to Patti which leads to . . . .

Fun, fun, fun as Ted shows Patti the hold he uses to hunt grizzly bears with his bare hands.



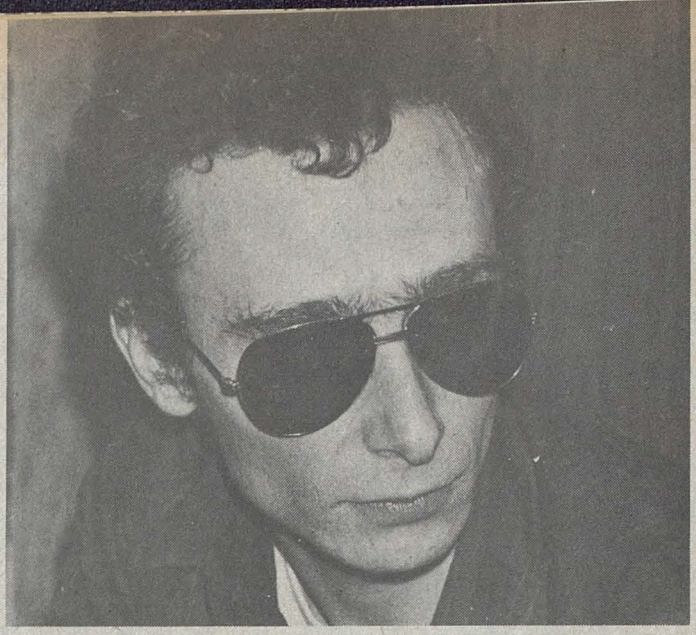


(Top) Frank Zappa and Ted muse over a musical moment in the show.

(Left) After the concert Ted drove a stage coach across Manhattan to a party held for him by his record company which we're still waiting for the pictures from. □

GRAHAM PARKER IN NEW YORK

Photos by Richard E. Aaron



Graham Parker and his band, the Rumour, played two dates in New York City during their second visit here. The first show was a small date in the auditorium of Loeb Student Center, New York University.

The second show where Graham is pictured above backstage was the Palladium. Graham opened the show, then came Southside Johnny and then Robert Palmer.

Graham gets a pat on the back from manager David Robinson at a party held after the concert. □

LOU REED LIVE AT THE PALLADIUM

Party All Night With Lou

Photos by Bob Gruen

Now that he's found a new record company and put forward his latest album, Rock & Roll Heart, Lou Reed has embarked on a coast-to-coast tour with his band and 48 tv sets. NYC greeted Lou during his hometown concert with the mixed enthusiasms that have marked his career and in return Lou threw a party where friends, fans, other stars, and record company execs discoed till dawn.

In a quiet moment, Lou sits on the edge of the stage and croons "Berlin".

Lou opens his set at the Palladium with a rousing version of his classic, "Sweet Jane". Behind him are the tv sets that provided electric eyes on the audience during the show.

Lou greets Diana Ross and Clive Davis as he arrives at the party while Michael Klenfner watches.

Lou tells Lisa where he bought his hat.

Richard Goldstein, Roni Hoffman, and Bob Duncan enjoy the party.

Michael Klenfner, Andy Warhol, and Bob Feiden discuss the concert.

Danny Fields congratulates Rachel and Lou on a triumphant NYC appearance.

Richard and Lisa Robinson chat with Lou about his 48 tv sets.

Paul Stanley, Richard Robinson, and Peter Criss do a see no evil impersonation as the two Kiss members obscure their features for Bob Gruen's lens.

Andy Warhol asks Lisa where Lou bought his hat.

Johnny Podell listens carefully as Lou tells Richard he can get him a hat just like that.

Lou, Clive Davis, and Palladium empresario Ron Delsener enjoy a quiet moment during the festivities.

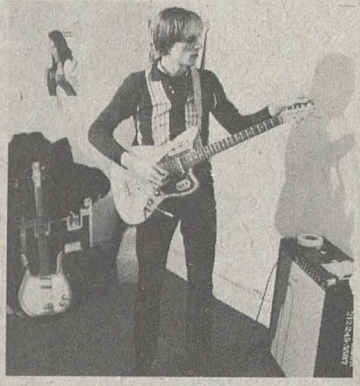
Can you guess which person in this picture is Gene Simmons? □

Rock Scene Goes To A Rehearsal

Photos By Richard Robinson

Now that Television have finished their first album, they're getting ready to tour the U.S. and Europe. Recently Rock Scene stopped by their rehearsal hall to watch Billy, Richard, Fred, and Tom put the finishing touches on a couple of TV tunes.

Fred gets out his bass, Billy warms up his fingers, and Tom plugs in his guitar at the rehearsal hall.



Guitarmeister Verlaine tunes up his Fender.

A smile from Tom at a joke from Richard as Fred gets on his bass in the background.

Tom sets up the strobe to make sure his strings are vibrating at just the right frequency.

Richard runs down a tricky chord progression.

TUNE UP WITH TELEVISION

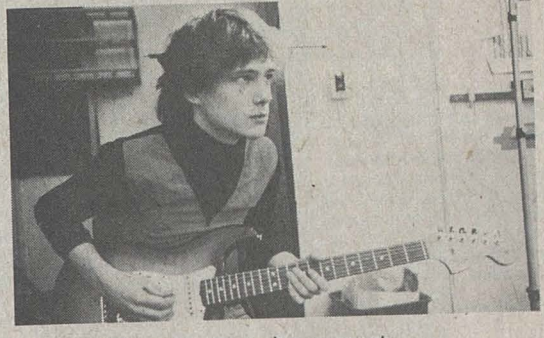
Fred checks out the strobe on his custom Danelectro bass.

Billy watches the goings on after he gets his drums set-up.

Tom and Richard warm up on "Prove It".

Fred hits a bass chord and joins in the pre-practice jam.

Billy gets behind the drums and the TV sound starts to rock.



Richard in a pensive moment.

Tom in a pensive moment.

Band photo: Tom, Richard, Billy, and Fred. □

GRUEN VIDEOS NEW YORK ROCK SCENE

Ace rock photog Bob Gruen went on location to Max's, CBGB's, and other NYC hotspot/niteboits to capture the excitement of the New York rock scene on video. The result is a video tape called "New York Death Cult" that Gruen premiered in Tokyo recently.

In the luxurious third floor business offices at Max's Kansas City before the Dolls set, Lisa Robinson, Legs McNeil, Cyrinda Foxe, Donna Kreiss, Peter Crowley, and David Johansen discuss Bob Gruen's earlier video tape "Looking For A Kiss" which traced the New York Dolls during their visit to Los Angeles.

As Bob sets up his camera on a platform at the end of the table, Peter Gabriel, Lisa Robinson, Steve Paul, Cyrinda Foxe, Liz Derringer, Rick Derringer, Trixie A. Balm, and Billy Altman discuss which one of the Dolls' songs will eventually be used on the video tape.

Bob and Richard Robinson check the edit as David Johansen sings "Frenchette" on the final video tape. David also wrote the title song, "New York Death Cult" for the tape. Bob and Richard did the edit in a record eight hours and the next morning Bob was on his way to Tokyo for the world premier of his "New York Death Cult." □

DOWNTOWN with the RAMONES

Now that the Ramones have left home, you may be wondering where they've gone. The answer, downtown. And fortunately, Rock Scene got to go along for the official tour.

Photos by Danny Fields

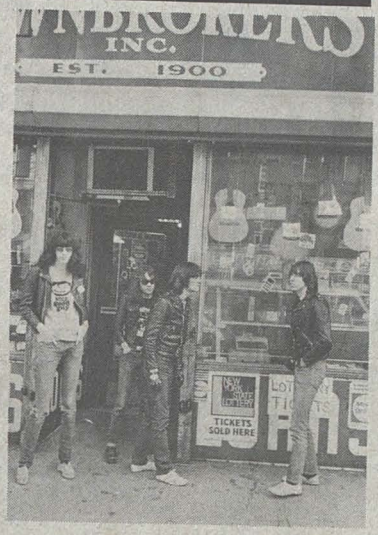
Deedee and Tommy Ramone start off their afternoon stroll with a stomp at the Blimpe Base.

Next stop is CBGB's which shares the honors with Max's for having the Ramones on the bill.

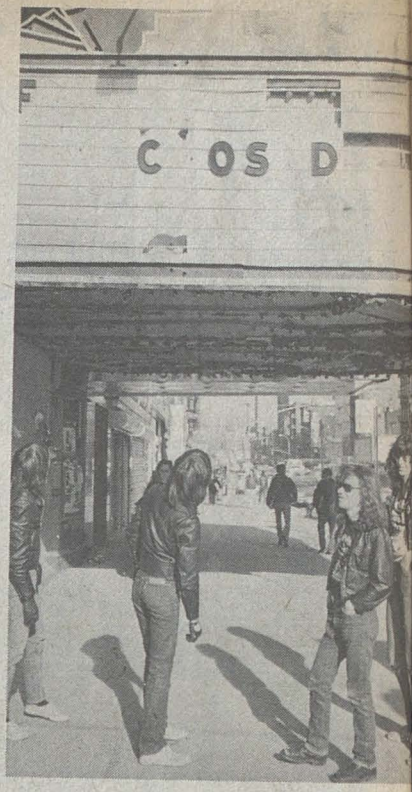
Behind the scenes, the Ramones admire the specially designed backstage entrance at CBGB's.

New York Rock Report Special

At Jone's Diner the boys discover they haven't got enough for a slice of apple pie and a coffee. From left are Joey, Tommy, and Deedee.

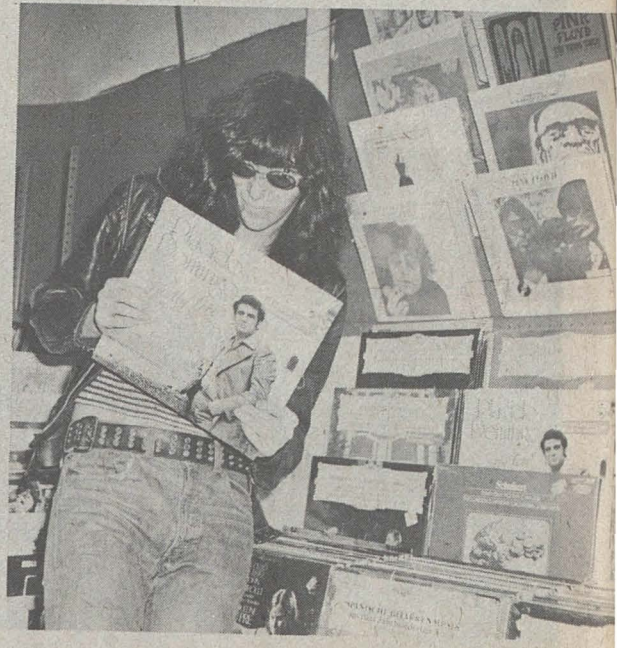


Joey, Tommy, Deedee and John check for bargains at a pawn shop.



Under the marquee of the Filmore East.

Deedee steps in a NYC hazard.



Joey spots a record store on Second Avenue that has one of his old favorites in stock.

"If we had a door we'd have an eagle like this on it," say the Ramones.

Our walk ends in Washington Square park.

Deedee, John, Tommy, and Joey relax at the fountain in Washington Square.

The boys are pleased to give a fan an autograph. □

PATTI BACK AT THE BOTTOM LINE

The Patti Smith Group's first New York City appearance in several months was greeted by fourteen sold out shows and repeated encores as the band played the Bottom Line.

Photos by Bob Gruen

The rock and roll section of Patti's show opened with a rousing version of "Real Good Time" which included a knee-bending solo by ace guitarist Lenny Kaye.

David Johansen brought his copy of Radio Ethiopia in hopes that Lenny Kaye would autograph it for him.

Todd Smith, Patti, and Andi Ostrowe pause for a Bob Gruen photo amidst a crowd of well wishers after the first show.

David tells Patti that he'd be delighted to sit in on harmonica during her set.

Lenny and David scat a few bars of "Florence" as a bemused Cyrinda Foxe looks on.

Clive Davis stops backstage to congratulate Patti and special guest star bass player Deedee Ramone on a hot set.

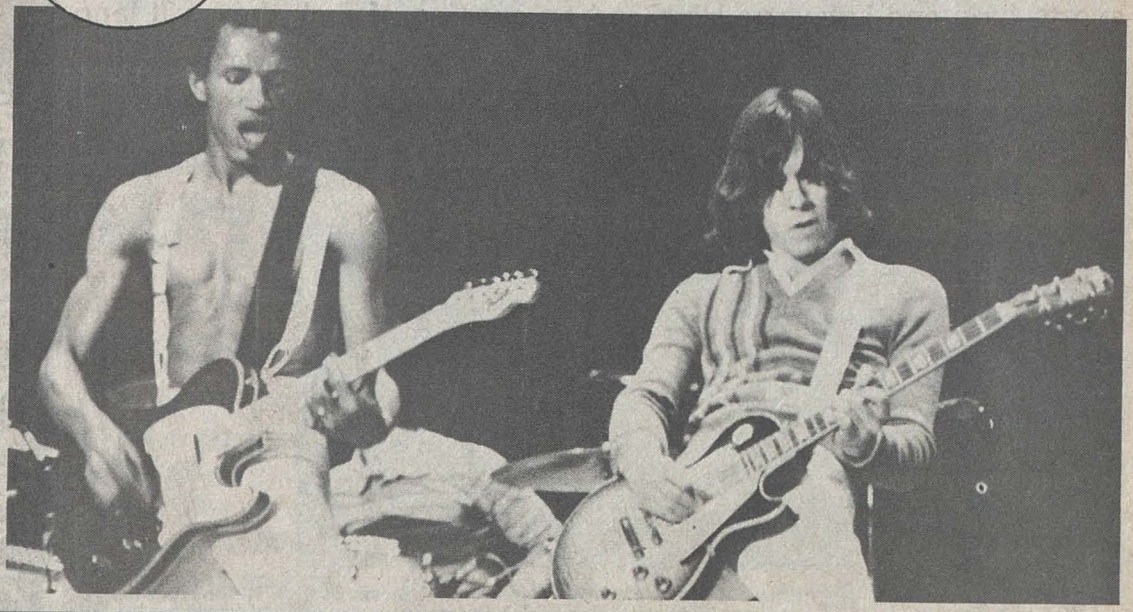
Clive gives Wartoke exec Jane Friedman a hug as Lisa and Patti talk about stuff.

Front row for Patti's show are Steve Paul, Danny Fields, Lisa Robinson, Richard Robinson, Cyrinda Foxe, and David Johansen. □

Stars Help Sports

ROCKIN' AT LAFAYETTE HIGH

Tally Taliaferro and Binxy Philips of the Planets let loose on their guitars as the audience applauded their approval.



The Fast burst into action on the stage.

Backstage, Tommy and Laura Dean of Max's Kansas City, visit with Paul Zone of the Fast. Tommy and Laura are responsible for giving many of NYC's best bands exposure at Max's.

When Lafayette High School in Brooklyn ran into trouble keeping their sports program going, they turned to some of NYC's rockers for assistance. The result was a concert given by Cherry Vanilla and This Week's Band, The Fast, and the Planets to help raise money for the sports program. The bands all contributed their part of the proceeds to the school sports fund and Lafayette High had an evening of rock they will long remember.

Photos by Bob Ross

Meanwhile, back in the dressing room, Cherry Vanilla gives a few pointers on body contact to the Lafayette High School football team before she made their headline appearance onstage. □

BEE GEES GET KEY TO BIG APPLE

Mayor Holds Special Luncheon

When the Bee Gees announced that the proceeds from their Madison Square Garden concert were being donated to New York's Police Athletic League, NYC Mayor Abraham Beame responded by giving the boys the key to the city. The presentation took place at a party at the mayor's residence, Gracie Mansion.

Photos by Bob Gruen

Bob Colacielo, Paulette Goddard, and Andy Warhol arrive for the luncheon and presentation.

Lisa Robinson chats with Mayor Beame in the tent where lunch was served and an orchestra played.

Danny Fields says hello to Mrs. Beame as the Mayor enjoys his lunch.

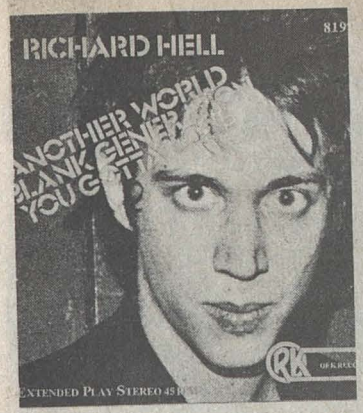
Mayor Beame and Ron Delsener talk about the cancellation of rock concerts in Central Park. Hopefully, Ron will convince the Mayor that New York City needs rock 'n' roll.

Lisa greets Joe Armstrong at the party.

Atlantic/Warners exec Ahmet Ertegun says hello to Arista prexy Clive Davis.

Lisa tells RSO exec Robert Stigwood that after Peter Frampton in "Sgt. Pepper", he should remake "Gone With The Wind" starring Cyrinda Foxe and David Johansen.

Robin, Maurice, and Barry Gibb are all smiles as Mayor and Mrs. Beame present them with the keys to the city. □



From Ork Records comes this extended play stereo 45 of Richard Hell performing "Blank Generation", "Another World", and "You Gotta Lose".

Tina Weymouth of the Talking Heads rests for a momeht in front of her amplifier during a TH's rehearsal. Tina, Chris, and David recently signed a recording contract with Sire Records and it is expected that their first record will be released about March. (Photo: Anya).

Tom Verlaine checks out Richard Lloyd's guitar work as Television rock out. After spending the fall in the studio preparing their first album for Elektra Records, TV are back rocking around New York including a New Year's bash with Patti Smith and John Cale at the Palladium. (Pic: Leee Childers).

Sylvain Sylvain and David Johansen out for an afternoon stroll on the streets of New York get accosted by some young Dolls fans. (Photo: Leee Childers).

Backstage at CBGB's Deedee Ramone and Richard TV Lloyd relax with a beer and a few good stories. (Pic: Leee Childers).

The Heartbreakers pose as manager Leee Childers snaps their pic. From left to right they are Johnny Thunders, Walter Lure, Billy Rath, and Jerry Nolan.

While we're giving line-ups, here are Private Stock recording artists Blondie. From left to right Gary Valentine, Clement Burke, Jimmy Destri, Debbie Blondie, and Chris Stein. (Pic: Leee Black Childers).

No wonder they say Syl is the smoothest thing on two wheels. Here he takes an exotic pose in Bob Gruen's studio as Bob snaps the shutter.

Recent arrivals on the NY Rock Scene are The Cramps. They've done several dates at Max's and other show spots and have found a strong following among the NYC rock fans. From left Cramps are Brian Gregory, Ivy Rorschach, Miriam Linna, and Lux Interior. (Photo: James Sliman).

Johnny Thunders poses with Julie and Johnny Jr. for a family portrait by Bob Gruen.

New York Rock Report Special

Wayne County, Jim Clifford, David Johansen, Johnny Thunders, and Cyrinda Foxe pitch in to spruce up On The Rocks, a recent addition to the list of NYC rock spots. (Pic: Leee Childers).

Dashing Willie DeVille of Mink DeVille strums his guitar between vocals. Mink DeVille has signed with Capitol Records and are recording at CBS studios in New York. Their first album should be released at the start of April. Following the lp they'll tour the U.S. (Not pictured are Mink DeVillers Louie "Uptown" Erlanger, Manfred Jones, Rubin Siquenza, and Bobby Leonards.) (Photo: Brandt Clark).

Deedee and Joey Ramone stop backstage at On The Rocks to congratulate the Dolls on a hot set. (Photo: Bob Gruen).

Blondie checks out their photo in a recent issue of Rock Scene as Bob Gruen gets the picture for this issue of Rock Scene. □

FILM

by Donald Lyons

SCOTT FITZGERALD— THE LAST WRITER

Scott Fitzgerald is the Keats of American writers—a beautiful, intensely romantic spirit full of the wild love of life who was struck down at the height of his powers by an evil fate which left his genius tragically unfinished and unfulfilled. And just as John Keats left behind a masterpiece in fragments, so Fitzgerald dies after writing only a hundred pages or so of his own "Hyperion", the novel "The Last Tycoon".

Or so runs the hype. We are also told that Hollywood did in Fitzgerald. He died there in 1940. Another fine talent ruined by Tinseltown. Nonsense. Scott Fitzgerald was his own worst enemy and did himself in with his own demons of immaturity and recklessness. Hollywood was only the setting of his final bout with life.

But it is certainly true that Hollywood and Scott Fitzgerald were star-crossed lovers. While he was out there in his final years writing for MGM, he never really finished a script of his own, and wound up working on melodramatic trivia. (Although he did contribute a few lines and plot suggestions to the final script of the greatest blockbuster of them all—"Gone With The Wind".)

And since his death, poor Scott's love affair with the movies has proved a pretty sour one. Look at the films made from his writings. Actually, during his lifetime, there was a 1926 silent version of "The Great Gatsby", his tale of a shady adventurer's hopeless passion for a rich bitch. It starred Warner Baxter and few people, I imagine, have seen it. Gatsby hit the silver screen again in 1949 in a film directed by Elliott Nugent. Alan Ladd was Gatsby, an excellent piece of casting; Betty Field was Daisy and a young Shelley Winters was run over by Gatsby's car. (Shelley Winters is the dyingest actress in movies—run over by a bus in "The Big Knife", drowned in "A Place In The Sun", strangled in "A Double Life"—how many more ghastly finales can you name?) Anyway, this "Gatsby" was a fine, brisk romantic adventure film and it should be revived for contemporary television. "Gatsby" was, of course, remade in 1974 with Robert Redford and Mia Farrow, a double disastrous miscasting which turned this vast solemn production of the slim story into a leaden bore.

We all know that Fitzgerald had his problems with his wife Zelda, and that he tried to deal with them in his next novel, "Tender Is The Night" (a phrase from Keats). Well, the novel, set on the Riviera in the 1920s, is not much of a success and neither was the movie made from it in 1962 with Jennifer Jones in the role of the crazy wife and Jason Robards as the Fitzgerald-substitute psychiatrist. It was a gloomy failure.

"Tender Is The Night" was directed by Henry King, who three years earlier, in 1959, had made a biographical movie about Fitzgerald's last years in Hollywood and his final romance there with gossip columnist Sheilah Graham. It was called "Beloved Infidel" and starred Gregory Peck as Fitzgerald and Deborah Kerr as Miss Graham and it was hilarious, although it did not mean to be.

Thus far to date the mostly pretty sad offspring of F. Scott Fitzgerald and Beverly Hills. Now they've made a movie of his final, uncompleted "The Last Tycoon," about a Hollywood producer fairly closely modeled upon the famous Irving Thalberg. The wheel has come full circle. Hollywood filming Fitzgerald writing about Hollywood.

"The Last Tycoon" is indeed a fascinating, beautiful little piece of writing. I've just read it and I guess I agree with critics that it's his loveliest, wisest prose. It's told in the first person by the young collegiate daughter of the superboss of MGM (the Louis B. Mayer, as it were) who has a crush on the hero-producer, Monroe Stahr (the Thalberg figure). Here's how it begins: "Though I haven't ever been on the screen I was brought up in pictures. Rudolph Valentino came to my fifth birthday party—or so I was told." And the book manages to retain the tone of wonder and horror at this thing Hollywood, maker of dreams, which Stahr understands and rules, Stahr, uneducated product of the Bronx, but somehow possessing the twin gifts of power over men and mastery over mass fantasies. "The Last Tycoon" is the story of Monroe Stahr's destruction by something he can't possess, a mysterious young woman who obsesses him, slips out of his grasp, and leaves him vulnerable to the sharks out for his blood (especially the collegiate girl's father, Pat Brady).

It's a strange movie, "The Last Tycoon", taking this sad tale of the undoing of a *real* Gatsby and filming it in a kind of dead, dispassionate, anemic, laconic manner that seems to be actually striving for a total, enveloping feeling of emptiness (as one would expect from Harold Pinter, who adapted the book—fairly closely, but adding that weird tonality of his own). What is missing in "The Last Tycoon" film is Fitzgerald's (and Stahr's) sense of the magic and beauty of films, the feeling of Hollywood as the last American frontier where the American genius stood "face to face for the last time in history with something commensurate to his capacity for wonder." The movies we see Stahr watching in "The Last Tycoon" are grotesque, especially a long romantic clip with Jeanne Moreau and Tony Curtis which is an ugly and chilling, Carol Burnett-like parody of "Algiers" and "Casablanca". It is of course Pinter's privilege to regard Hollywood movies with disgusted loathing (and it is typical of today's Hollywood that it should pay Pinter handsomely for these compliments), but Fitzgerald's feelings about Hollywood were much more complex and interesting, and it is a pity to have sacrificed them.

Elia Kazan directed "The Last Tycoon", Elia Kazan, the inventor of Marlon Brando and James Dean and Warren Beatty, and though the old fire is gone, still Kazan has directed the finest performance of the year, Robert deNiro's subtle and tragic rendition of Monroe Stahr. What Pinter has taken away, Kazan and deNiro have put back—the melancholy street smarts, the surprising susceptibility to the beauty that is not of the Bronx or Beverly Hills—the beauty of dream women and dream movies, the beauty that will destroy him. It's deNiro's finest work in films, soft and delicate and far removed from his shrill hamming in the psychotic "Taxi Driver". DeNiro *is* the movie; the rest are dim satellites in his orbit. His mystery girl is Ingrid Boulting, an awkward, amateurish presence suggesting schoolgirlishness rather than mystery, adolescence rather than unattainability—but it almost doesn't matter, because it is always deNiro's vision of her, not our own, that we are made to see.

So see "The Last Tycoon" for its sense of a haunted Hollywood and then read it, for Fitzgerald's sense of a haunted Hollywood—for it seems that after all F. Scott Fitzgerald and the movies were a love match. □

HEARTBREAKERS IN LONDON

Photos by Leee Black Childers

Are we there yet? Jerry Nolan, Billy Rath, Walter Lure, and Johnny Thunders ¾ of a kilometer from Knightsbridge and ¼ from South Ken.

A tonic to the nation? Many Britishers don't think so. But, then, what do they know.

The boys stop for a rest on their jaunt in the London afternoon.

Time for a tube ride back to the hotel.

NYC's one and only heartbreakingest band, The Heartbreakers, flew to London to join the Sex Pistols and the Clash for a tour of England that is already spoken of as one of the legendary moments in rock & roll by those who know.

Johnny lounges before showtime.

Johnny gets ready to go to the theater.

Lisa and Johnny talked about the reaction of the British press to the Heartbreakers, Sex Pistols, and Clash.

Johnny rocks out during the Heartbreakers' exciting, original rock & roll set. □

MOMENTS WITH AERO SMITH

TUNING UP WITH JEFF BECK . . . . Joe Perry gives Jeff a smile before Jeff joined Aerosmith onstage for a hot session on "Train Kept A Rollin' ". (Pic: Ron Pownall).

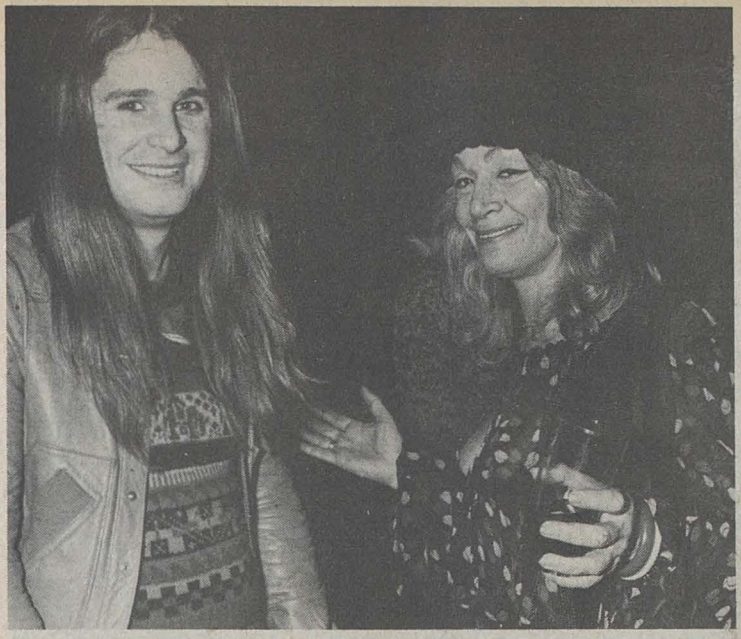
GETTING READY TO GO ON. . . . Everything's in tune as the guitarmen prepare to take the stage. (Pic: Leee Childers)

DRINKING GOOD WATER. . . . Joe never misses the chance to have a glass of that good old spring water. (Pic: Leee Childers).

STANDING UP IN THE MOTEL ROOM. . . . Joe and Steven take a stand after a long session sitting down. (Pic: Leee Childers).

SAYING HELLO TO FRIENDS. . . . Steven Tyler, Rick Derringer, Liz Derringer, and Danny Fields say cheese for Leee.

WAITING FOR THE TACOS TO ARRIVE. . . . Joe and Elissa Perry check out the decor somewhere in the hamburger laden American night on the road. (Pic: Leee Childers) □

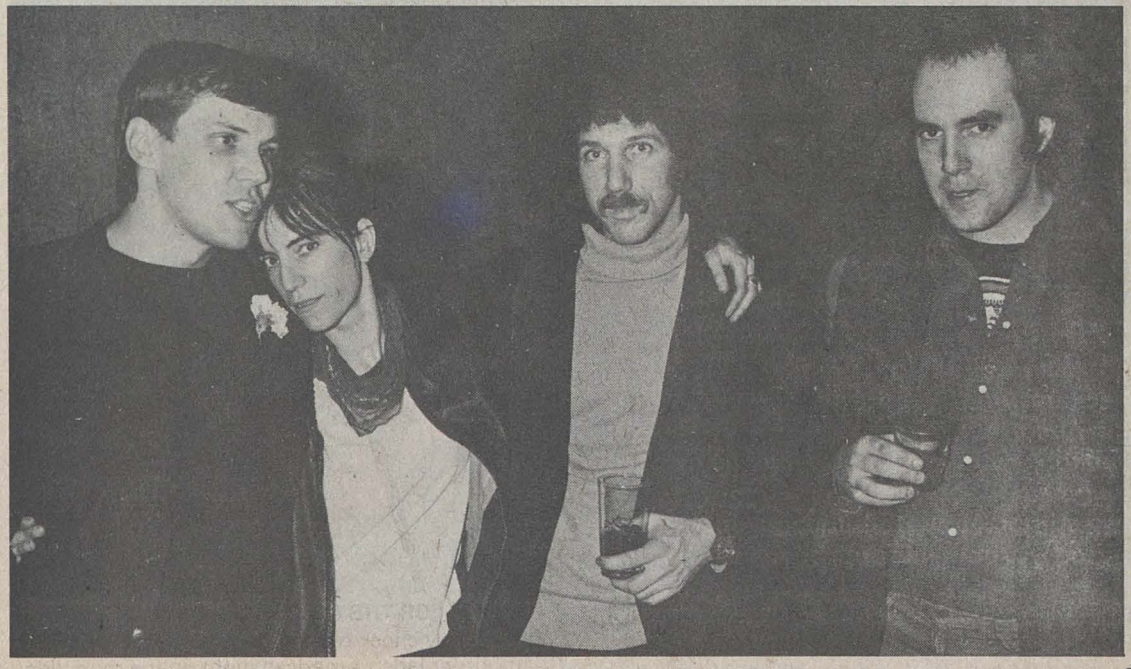


Ozzy Osbourne tells Sylvia Miles it wouldn't be a party without her.

PARTY WITH BLACK SABBATH

Photos By Richard Aaron

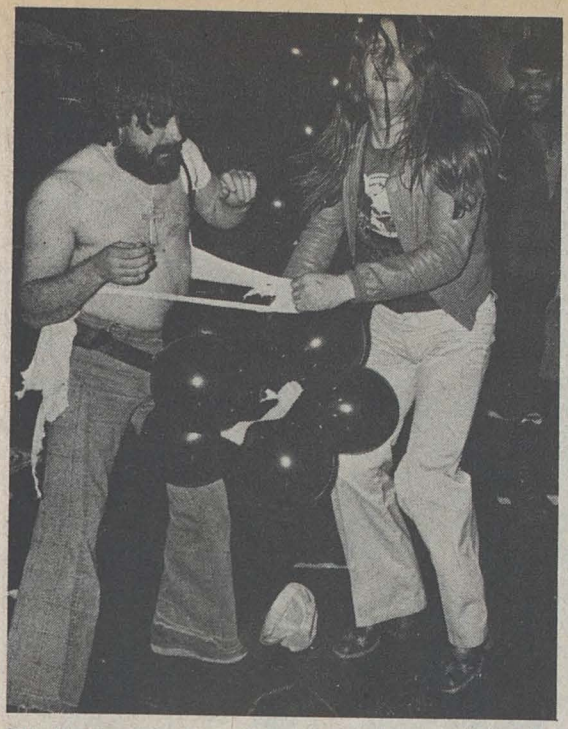
The Tower Suite of the Time-Life Building was the location for Black Sabbath's celebration after their Madison Square Garden concert. Record company execs, rock critics, and rock people jammed the party to boogie under a canopy of black balloons.



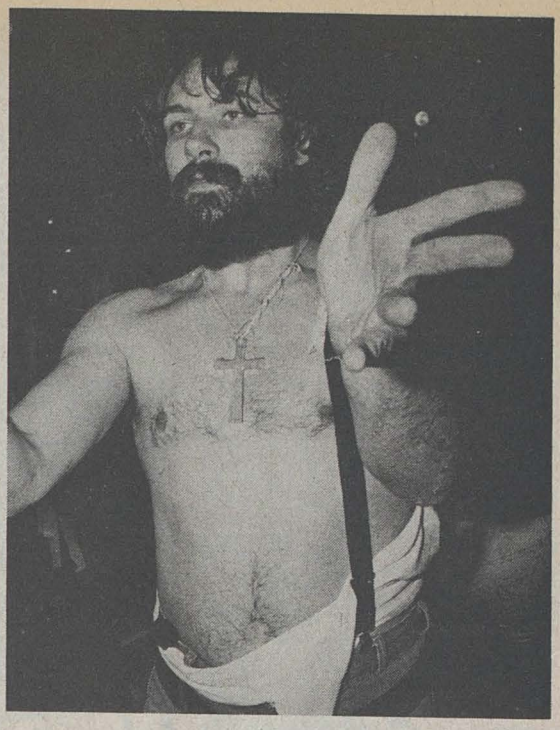
Richard Robinson, Patti Smith, Bob Gruen, and Bob Duncan register their delight at the good time being had by all.

Cathy Chamerlain, Mo Ostin, and Ozzy laugh at a fantastically funny moment.

Geezer, Butler, Bill Ward, Ozzy, Albert Chapman, and Tony Iommi among others.



Billy Ward and Ozzy take the dance floor for a shirt rending version of the Black Sabbath hustle.



Bill in a candid moment.

Nobody's gonna burst Ozzy's balloon. □

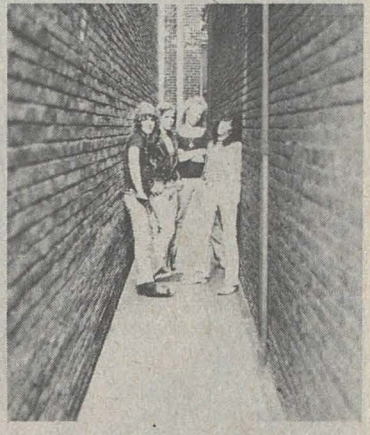
The show is over. As twenty thousand frenzied members of the audience begin to simmer down and file out of the arena, you allow yourself a deep slump on the couch, letting the tension and strain slide slowly out of your body. Your guitar lies across your lap, still covered with the debris of performance. You pick at it, cleaning its strings with the tattered remnants of a scarf thrown on stage by a fan, letting your mind roll back a year or two or three or six until you're back in a friend's basement, deciding that—Yes!—you will get a glossy black and white photo and send it to Rock Scene, Dept. NB, 358 Fairwood Road, Bethany, Conn. 06525. Suddenly there's a knock at the door. It's your road manager, yelling "C'mon, they're starting to storm the stage entrance." You head back out into the night, turning your collar against the wind . . . .

more NEW BANDS

The Chicago Toys have already decided on the title for their projected first LP *(Not To Be Played With)* as well as preparing to unleash their "chic-punk-rock" on other environs than the midwest. From top, clockwise, we have Bill Hickman, Steve Brighton, Paul Stukin, and Ron Anthony. (Thanks to Joseph Kensington)

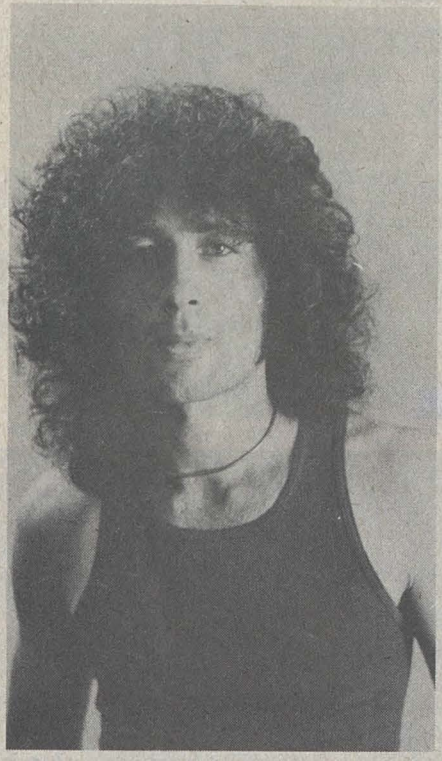
Playing all original material, Uncle Son have become one of the most promising groups on a bustling New York City music scene. Albert Lewis plays rhythm guitar, Donald Sztabnik is lead guitarist, brother Joseph Sztabnik is lead vocalist, Howie Blauvelt holds it all together on bass, and Peter Charles works over the drums. (Thanks to Donna Schiereck).

Mourning Glory formed in Pottsville, Pa., and have a new sound they call "Raunch and Roll". Showing off their amazing assortment of guitars: Bob Hostetter, lead vocalist; Ed Jenkins, bassist; Pete Laguna, drummer; Rick Sherr, lead guitarist; and Keith Russel, rhythm guitarist. (Thanks to manager Dave Baldinger)



The Dead Boys, seen here being crushed between two brick walls, have been together for about six months, and have only played Max's and CBGB's (not bad!) From left to right: Jimmy Zero, Johnny Blitz, Cheetah Chrome, and Stiv Bators. You can write the Boys (via the Dead letter office??) at 222 E. 27th St., #12, N.Y.C., N.Y. 10016. (Pic: David Treat)

A band with Dracula, Frankenstein, a Werewolf, a Mummy, a Ghoul, and a Hunchback? Such is Long Island's Children of the Night, captured in live (?) performance. (Pic: Ritch Barnes)



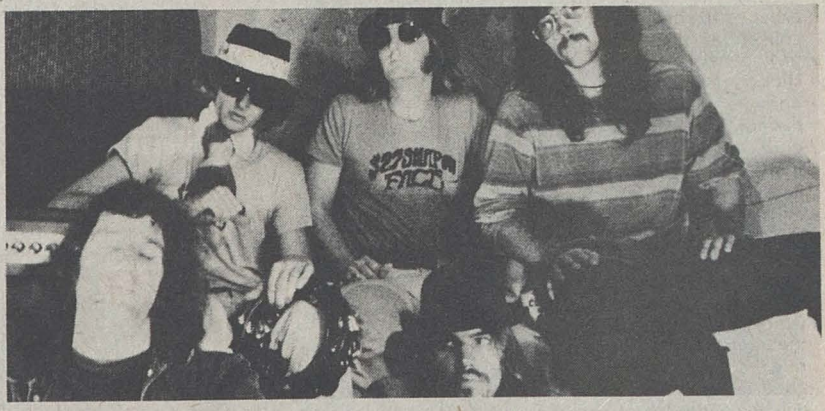
The Superdude, as he's known around New York circles, is a friendly and familiar face to bands in the Big Apple. He's recently released his own 45 on the Flatbush label, courtesy of the Superdude Party, "The Stonemen". (Pic: Bob Gruen)

W. Graham Stairs, Roman Bysh, Richard Kociszewski, and C.C. N. Corbett comprise Pictures, a Canadian band *not* into heavy metal, but rather "doing the old art school bop." Song titles are: "The Ironic Floorshow," "I'm In A Movie", "The Party Must Go On Forever," and "Boulevard of Thieves."

Fusion, of Toledo, Ohio, blends an exciting dash of FM rock and top 40 with a taste of disco sound, coming up with several originals which they hope to record soon. Ralph Martin is the steady bassist, Randy Bricker takes keyboards and lead vocals, Duane Clark slithers lead guitar, and Ron Paul drums himself into the very stage itself. (Thanks to Bob De Voe)

The Last American Heroes are home-based in Bristol, Conn. From left to right: Lee West as George Washington on drums, Pete Cutucci as Uncle Sam on bass, Charles Glover (lead singer), Thunder Love as Captain America on keyboards, and Mike Kuscas as John Paul Jones on guitar. (Thanks to BF and ND).

Sonoma County, California, boasts the presence of $27 Snap On Face, a hard-working, dedicated combination who have played up and down the Pacific Northwest and are now ready to go "national". Pictured l. to r.: Jim Doherty, guitar; David Petri, vocals; Bob O'Connor, guitar; Ron Ingalsbe, drums; Steve Nelson, bass. You can drop a line to them at P.O. Box 735, Sebastopol, Calif. 95472.



Crime was mightily disturbed that we called them in the Tubes-vein a couple of issues back, and so they promptly reshuffled personnel in order to have a chance to break into New Bands again. "Crime plays non stop raw rock 'n roll," notes Johnny Strike in no uncertain terms, introducing new drummer Ricky Tractor (who is pictured second from left). He also says the group will soon be putting out their own 45—"Hot Wire My Heart" b/w "Baby You're So Repulsive."—which "we had to beg borrow and steal to do." Look out! □

OLD DISCS in the attic

by Marc Zakarin

For those of you who are not yet aware, ROCK SCENE has increased its number of issues in a year by two, thus adding more sleepless nights for you to read your copy. I thought I would take advantage of this by alternating Rock Imports Crusades with this column.

By this time most of you have been exposed to some type of rock-related collecting, maybe records, maybe promotional material such as buttons, stickers or shirts, possibly Fillmore Theatre items or rock movie memorabilia. Whatever, it will be covered in this column with special monthly photos of choice collectors items.

One of the first signs of the ever increasing number of collectors in this field are the fanzines (magazines dedicated to special rock interests) such as the now defunct Rock Marketplace which specialized in oldie articles and the trading and selling of thousands of rare records. There are some five or six good fanzines in print now, but they will be covered at a later date.

Another important indication are the shows or conventions, which I will direct my attention to in this month's column. On September 21 & 22, 1973 a well known New York concert promoter, Richard Nader, presented the world's first 1950's Flea Market, Fair, Autorama and Sock Hop starring none other than Dick Clark. The show held at the Nassau Coliseum also featured Gary U.S. Bonds, The Drifters, Joey Dee and The Starlighters, plus a host of other acts. Other than the California Record Swap meet held monthly at the Universal Studios parking lot, this was a first, but like all firsts it did have some drawbacks; the three hundred exhibitors, of which I was one, never materialized and although a few had records, Elvis and Beatles material and promos, most had very unrelated head material. 1973-1974 gave birth to the yearly Beatle conventions and these in the tradition of the comic book and Star Trek conventions featured hours of rare Beatle films, a dealer's auction and contests. They were run in Boston by Joe Pope (the editor of the Beatle fanzine 'Strawberry Fields Forever') and in New York by Mark Lapidos Productions, who since has added Los Angeles and San Francisco to cities holding his shows. The following year there was Rock and Roll Expo '75 run by the editors of fanzine Sound Fine magazine, held in Washington, D.C. Expo presented its films, dealer's room and lectures on all aspects of rock from 1956-present. This show was followed by Echo '75, New York's First Rock and Roll Extravaganza, run by Rockages who expanded on this concept by adding the record companies and rock magazines to the dealer room and hosting over one hundred dealers. Echo also featured films, displays and music as well as M.C.s Murray the 'K' and Pete Fornatale (WNEW disc jockey).

With the Bicentennial year came the introduction of a Seattle, Washington Beatle convention, a Liverpool, England Beatle con, Beatle con in Philadelphia, Pa. and central Pa., and a second show in New York, also a rock and roll flea market at the University of Maryland and yet another in Ann Arbor, Mich

display for the Beatles' first U.S. release. The boys' heads rock to and fro. This beauty comes from the collection of Steven Green.

Everyone who attends a show/con is not a collector, in fact most are not. The majority are people looking back memory lane seeing or hearing themselves in those 1969 or 1959 roles on the screen or in the vinyl. But that is enough for them to come back again and again. As far as the collectors (and you know who you are) there are many and the number is growing daily. Some walk shows with checklists for every series of Beatles bubble gum cards and lists of a given group's every obsolete album made from here to Mozambique as organized as the most avid stamp collectors. Many of the dealers at the shows are collectors trying to support their habit and this adds to the wheeling and dealing and trading. One might ask what do people collect? and is there that much around? Well that is the amazing part. Once you are in the field there is more than you might have ever imagined. From the thousands of deleted albums and 45's, the interview records and the rare tapes to the infinite Beatles items produced in the sixties to be sold in retail stores in such forms as sneakers, talc, purses, dolls and even licorice. Some people collect rock films, books, magazines; others hoard concert material or movie posters and programs. Collecting one item representing all groups is not uncommon. Buttons, shirts, stickers, posters and cardboard displays for most bands have been given out by record stores by the thousands. Many of the 1960's rock posters such as the Fillmore and Avalon Ball Room posters depict a real sense of the 20th century pop art and should prove to be quite valuable in years to come. The most dedicated of collectors is the fan who is into accumulating his favorite group's material. (In many cases what one collects doesn't reflect one's musical taste.) From our mailing lists we've compiled the following compilation; a baker's dozen of the collected acts (in no particular order): The Beatles, Rolling Stones, Elvis, David Bowie, Elton John, The Who, Jimi Hendrix, Monkees, The Kinks, Emerson-Lake and Palmer, Bob Dylan, Alice Cooper, and Led Zeppelin. Don't fret if your group wasn't listed; I could have written all night long. When you are at a show and visiting the dealers room, a good procedure to follow is to look over the whole room before making all but the desperate purchase. Some items appear more than once at sometimes greatly varying prices.

In looking ahead, 1977 holds mucho promise for the show goer. In February in New York at the Statler Hilton Hotel the Lapidos 1977 Beatle Con will be held, Joe Pope will begin a rock and roll Flea Market in Boston, Mass. and Rockages will hold its new Rock and Roll Flea Market and record meet at the Hotel Taft in New York City on May 1, and I'm sure there will be plenty of other great rock cons before the year's end.

I hope some of your eyes have been opened to this good new hobby before us. In future 'OLD DISCS' columns I will devote my attentions more deeply into the various themes covered today. And as usual I welcome all letters addressed to me care of ROCK SCENE. □

comics reporter

by Howard Zimmerman

NEW TITLES FOR '77

One new project that DC has in the works is a science fantasy/adventure book called SHADE—THE CHANGING MAN. It's due to hit the stands by the first week of March. SHADE is Steve Ditko's latest creation. Ditko, of course, is the artist who, along with Stan Lee, originally produced SPIDER-MAN and DR. STRANGE. Ditko also drew THE DESTRUCTOR for the short-lived Atlas Comics and more recently THE STALKER (along with Wally Wood) for DC. Mike Fleisher has scripted a basically sound but uneven origin issue. The book opens in the middle of some heavy action and Mike has jammed the first four pages full of forced explanations of Shade's world, the "Meta-Zone." Between there and the "Earth-Zone" is the "Zero-Zone" which acts as a buffer between the two worlds. Shade is actually an Earth expert, a top Meta security agent, and an unjustly convicted traitor. An experiment goes awry on Meta and transported to Earth are Shade and several other top Metan criminals. Sent after Shade is N-Agent Mellu, who was trained by Shade to be a top Neutralizer (as well as being his former lover). When Shade gets to Earth, he decides that he must go after the Metan who framed him and is now posing as an Earth criminal. SHADE is a fast-paced, spacemen-on-Earth saga, similar to CAPTAIN MARVEL or MISTER MIRACLE, with a few occult touches thrown in. If Mike and Steve can keep this book light and uptempo, it has a good chance of catching on.

From Marvel comes THE RAMPAGING HULK #1; $1.00, black-and-white magazine. This is the best *overground* comic I've seen in many months. Kudos to editor John Warner, writer Doug Moench, and super-artists Walt Simonson and Alfredo Alcala for putting together this sure-fire hit. Here is the Hulk as he was meant to be: wild, stubborn, lashing out with incredible force; pursued by General Thunderbolt Ross and accompanied by the young Rick Jones. Editor Warner accomplished this without upsetting the Marvel universe by setting the series back in the early-mid Sixties—right where Hulk belongs. And yes, he looks just fine in shades of gray, even when his awesome green complexion is referred to by the characters. The first-issue story is 37 pages of sheer entertainment. Walt Simonson's portrayal of the jade goliath rivals that of Marie Severin, my favorite Hulk artist. Marvel has several people on their staff who draw Hulk well, but if Simonson and Alcala stay with the mag, it can't miss. In the second issue, Dr. Banner's rampaging alter-ego takes on the original X-MEN. Look for it—it may go very quickly.

Another new book from Marvel is called WHAT IF . . .? This is a Roy Thomas project that is brilliant in its simplicity. Instead of using the "imaginary story" formula to present situations that don't jive with the Marvel world, Roy has The Watcher present occurrences in alternate dimensions that exist side-by-side with Earth. In #1, The Watcher shows us what happened when Spider-Man joined the Fantastic Four (in an alternate). The second issue will show what happened when, in another dimension, the Hulk maintained the brain of Dr. Bruce Banner instead of becoming a mindless, hostile brute. There are a zillion possibilities for this comic. Its success will not depend so much upon which ideas are examined as on which writers and artists work on them. Roy says that the writing assignments will be alternated, giving most of Marvel's bullpen a shot at their own WHAT IF . . .? ideas.

UNDERGROUND RUN-DOWN

Kurtzman Komix

In the underground coup of the year, Kitchen Sink Enterprises has published a collection of Harvey Kurtzman's early comic book work—circa late Forties, early Fifties. Kurtzman is the brilliant madman who wrote and drew the early issues of MAD as well as working on many of the classic EC horror and science fiction titles. More recently, Kurtz was the brain (and hands) responsible for Playboy's "Little Annie Fanny." KK has a full-page introduction by R. Crumb who is a big Kurtzman fan and booster. This book is an important look at the beginnings of one of the comics world's most important influences.

Bizarre Sex #5

BS is edited and published by Denis Kitchen. You have to be over 18 for this one, but if you are, there's a treat in store. The front cover painting by Rich Corben is fantastic. Inside, there are stories by a dozen different artists. The best strips in the book are "Avatar of Pain" by Steve Stiles, "This is Your Wife" by Joel Beck, "Josephine" by R. Crumb, and Barefootz' girlfriend "Dolly" by Howard Cruse. Some of the strips may qualify as "bizarre" but most are just "sexy" and plain fun.

*Star*Reach #6*

If science fiction/fantasy is your bag (as it is mine), you must latch onto a copy of S*R #6. The excitement starts with Jeff Jones' somber-toned cover

© 1976 by Jeff Jones and STAR*REACH PRODUCTIONS

portrayal of Michael Moorcock's sorcerer-adventurer, ELRIC. (Editor/publisher Mike Friedrich has reproduced this painting on the back cover but without any writing to obscure its beauty.) Inside there is a great, new Elric story written by Eric Kimball and illustrated by Bob Gould. There's also a wonderful new poem by Ray Bradbury called "Why Viking Lander/Mars?" illustrated by s-f artist Alex Nino. Bradbury, author of the highly-acclaimed MARTIAN CHRONICLES, offers up his own explanation of why Man must continue to take those "giant steps". These two features, plus three other stories out of time and space add up to the best underground science fiction comic to date.

Hot Stuff #3

Edited and published by Sal Quartuccio, HS #3 has another fantastic Rich Corben full-color cover. This time around, it features a book-length, four-part fantasy epic. Each part is written and drawn by different artists including Tim Kirk, Herb Arnold and Rich Corben. HS is good and getting better—definitely one to tune in on.

DC—NEWS AND REVIEWS

A nice surprise from DC has been the return of GREEN LANTERN *Co-Starring* GREEN ARROW. GL has been

(continued on page 65)

ANGEL SPREAD THEIR WINGS

Gene Simmons of Kiss caught them during a club date in Washington, D.C. and immediately alerted Casablanca Records' chief Neil Bogart. So while the major record companies came knocking at Angel's door, Bogart and Simmons pacted them up, flew them to L.A., and put them into the studio. Within a few months Casablanca hustled their first and then second album. They've begun to build a following in the U.S., but in Japan, Germany, and several other countries they've already reached the heavenly stature of super-group.

Mickey Jones plays bass and sings. Mickey was one of the three founding members of Angel. The band first got together in Washington, DC, Jones, Punky Meadows, and Greg Guiffria's home town.

Barry Brandt plays drums. He was asked to join the fledgling trio of Meadows, Guiffria, and Jones as Angel began to develop.

Punky Meadows' real name is Edwin L. Meadows, Jr. He plays guitar and along with Frank Dimino had a band called The Cherry People before Angel.

Gregg Guiffria plays organ, piano, clarinet, mellotron, arp 2600, oberheim DS-2 arp string ensemble, and classical piano. He rates his musical influences as Johann Sebastian Bach and Keith Emerson, but says he's self-taught.

Frank Dimino is Angel's vocalist. Born in Boston, Mass., Punky Meadows convinced him to move to Washington, D.C. where the band got its start at a club called Bogeys.

Angel say they're "the vortex between good and evil intertwined... high energy and soft sounds... the strongest and most sensual group ever experienced... the explosive meeting point between the spiritual and the physical..." □

RIPPED FROM TODAY'S HEADLINES!!!

ANARCHY IN

England was in an uproar when the Sex Pistols—provoked—uttered a four letter word on live British TV. The tour of the year—with the Pistols, The Clash, The Damned (thrown off after they seemed willing to "audition" for the Derby Town Council when the other bands, naturally, refused), and The Heartbreakers—was in peril. But the bands persevered, without record company financial support and

Sex Pistols lead singer Johnny Rotten (center) and Paul Simonon of The Clash (right) read the front page headlines after *that* TV show, on the tour bus.

On the tour bus, Paul Simonon plays dominoes.

Pistols manager, and a major force behind this whole scene, Malcolm McLaren, relaxes before a gig.

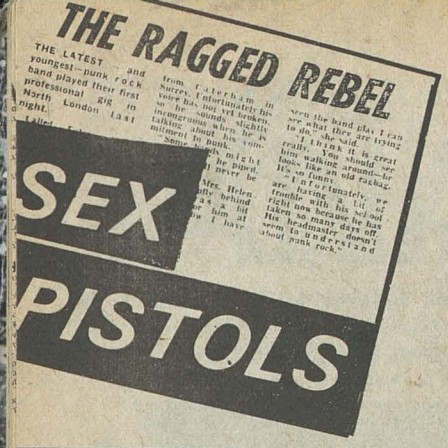
THE UK!

Photos by Leee Black Childers

with the added nuisance of being thrown out of hotels because of the bad publicity. It was a historic tour; and not since the very early days of the Rolling Stones (if then) has a rock band polarized people as have the Sex Pistols. Performing high energy rock and roll, very fast and very loud, these bands are perhaps the most exciting new phenomenon in rock and roll.

Meanwhile at the Hope and Anchor Pub in Islington, The Damned perform for a packed audience the night after they were sacked from the tour. (Photo by Michel Esteban.)

Lisa Robinson (right) poses with Eater drummer Dee Generate who says he's fourteen years old. Eater performed before the Damned at the Hope and Anchor and sounded great. (Photo by Michel Esteban.)



THE RAGGED REBEL

THE LATEST and youngest punk rock band played their first professional gig in North London last night.

SEX PISTOLS

THE FILTH AND THE FURY!

Uproar as viewers jam phones

POP group shocked millions of viewers last night with the foulest language heard on British television.

The Sex Pistols, leaders of the new punk rock "cult", hurled a string of four-letter obscenities at interviewer Bill Grundy on Thames TV's regular teatime programme "Today".

The Thames switchboard was flooded with protests. Nearly 200 angry viewers phoned the Mirror. One said he was so furious that he threw in the screen of his colour TV.

Mr. Grundy was immediately criticised by his boss and will apologise in tonight's programme.

Shocker

A Thames spokesman said: "Because the programme was live we could not foresee the language which would be used. We apologise to all viewers.

The show, screened at peak viewing time, led into a shocker when Mr. Grundy asked about £40,000 the Sex Pistols received from their record company.

By STUART GREIG, MICHAEL McCARTHY and JOHN PEACOCK

One member of the group said: "F---ing spent it, didn't we?"

Then when Grundy asked about people who preferred Beethoven, Mozart and Bach, another Sex Pistol remarked: "That's just their tough luck."

Later Grundy told the group: "Say something outrageous."

A punk rocker replied: "You dirty sod. You dirty bastard."

Grundy: "Go on. Again."

"You dirty f---er."

"What?"

"What a f---ing rotter." As the Thames switchboard became jammed, viewers rang the Mirror to voice their complaints.

Lorry driver James Holmes, 47, was outraged that his eight-year-old son Lee heard the swearing . . . and kicked in the screen of his TV.

"It blew up and I was knocked backwards," he said. "But I was so angry and disgusted with this filth that I took a swing with my boot.

"I can swear as well as anyone, but I don't want that sort of muck coming into my home at teatime."

Mr. Holmes, of Beechfield Walk, Waltham Abbey, Essex, added: "I am not a violent person, but I would like to have got hold of Grundy.

"He should be sacked for encouraging this sort of disgusting behaviour."

Waiting for the sound check at Manchester's Electric Circus: (left) Sex Pistols guitarist Steve Jones and Heartbreakers guitarist Johnny Thunders.

Johnny Rotten (left) with Walter Lure.

Lisa Robinson brings Paul Simonon regards from New York.

The Clash's Paul Simonon and lead singer/guitarist Joe Strummer.

For the Heartbreakers, this tour was an experience. They were received so well that they moved up to second on the bill. Here, Clash guitarist Mick Jones with Walter Lure.

The Clash in a rare portrait: (l. ro r.) Mick Jones, Joe Strummer, Paul Simonon (bass) and Rob Harper (drums).

Lisa Robinson tells Pistols bassist Glen Matlock how delighted she is to be able to see them perform in Manchester. It was one of the few gigs that first mad week that wasn't cancelled.

Just an ordinary Sex Pistols fan with his safety pin. John Robert Burns of Yorkshire told us, "My girlfriend hates the Pistols. She loves the Ramones, but she can't see this. I don't care, though."

Onstage, Clash guitarist Mick Jones.

Paul Simonon wears paint spattered clothes, with strange, stencilled words and Jackson Pollack designs.

His jacket is covered with safety pins, chains and zippers, and he doesn't change clothes to go onstage. Johnny Rotten says: "I don't have any rock and roll heroes, they're all useless. The Stones are more of a business than a band." And, "the kids who come to see us are bored out of their brains. They're bored with hippies, hippies are complacent."

Obnoxious, arrogant, outrageous.. the new pop kings

WHO ARE THESE PUNKS?

torn and ragged
d together with

are boorish, lil-
foul-mouthed, dirty,
d arrogant. They like
nes like Johnny Rotten,
ad Vicious, Rat Scabies

and Dee Cee
ages punks
nervously
perhaps the
in rock mu
Punk roc
loud music
and more c
grew. Here's
frustration.
A few mo
of the Toda
are in the
Sex Pistols.

PUNK ROCK, which explo-
ded on to the TV screen
last night in a string of
four-letter words, is a
bizarre movement which
combines rock and rebellion,
writes James Johnson.

It is almost a social rather
than a musical phenomenon.

Its leading exponents, includ-
ing the Sex Pistols, possess no
great musical expertise.

The attractions for their
followers are their youth, their
energy and their tendencies
towards boorish arrogance.

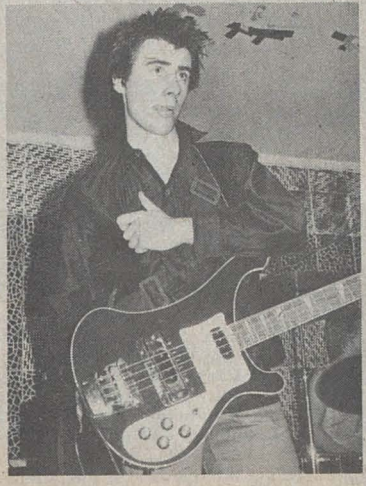
The movement already has its
own record shops, semi-music
zines, and a notorious Punk
paper called Sniffin' Glue,
which is run by an unemploy
Deptford youth who is
simple as it is.

Punk Rock
names. T
angry
p

ROCKEUROCKEUROCKEUROCK

Despite the refusal of the ladies in the record pressing plants to apply the labels to the single, and despite its being banned from radio airplay, the single, "Anarchy in the U.K." entered the British charts the first week of its release at #43.

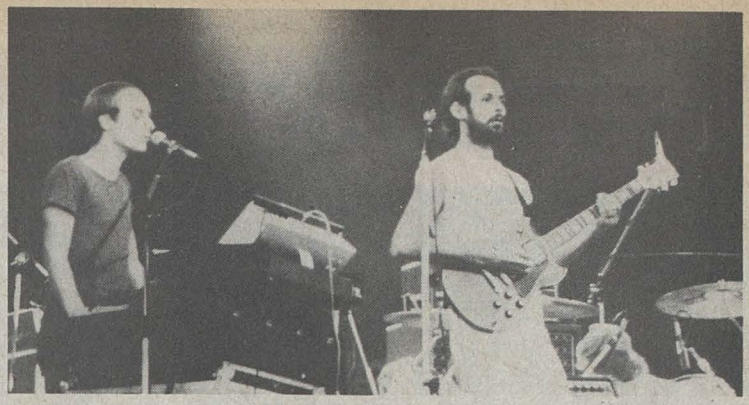
Pistols guitarist Steve Jones has been compared onstage to a younger Pete Townshend, but this band does "Substitute" better.



The Pistols do a great version of The Monkees "Stepping Stone". Here, bassist Glen Matlock.

In the dressing room: A portrait of Paul Simonon's bass guitar, with the notes painted on and its picture (can you find it?) of Patti Smith. □

HOT PIX



LONDON****Eno (left) and Phil Manzanera (right) onstage during the recording of 801 live. The 801 are Phil Manzanera, Eno, Lloyd Watson, Francis Monkman, Bill MacCormick, and Simon Phillips. They only did about three gigs, then recorded an album, composed of selections from the pre-Roxy efforts of Manzanera and Eno.

LEWISTON, MAINE***** The morning after Jimmy Carter got elected country singer Van Trevor went into the studio to record a little ditty called "Jimmy's In The White House" for NYC's Country International Records.

NYC*** As photographer David Gahr snapped the shutter, Johnny Winter, James Cotton, and Muddy Waters posed after completing the Winter produced Muddy Waters album, "Hard Again", for Blue Sky Records.

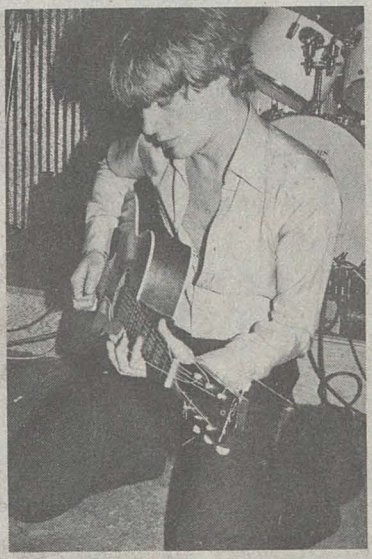
ATLANTA****In Atlanta for the world premier of her first film, "Pipedreams", Gladys Knight stopped by the local Peaches record store to put her handprints in cement in front of the store.

LONDON**** Graham Parker and the Rumour have returned from their second tour of the U.S. with even more fans than ever. Graham will now take some time off while the Rumour records their first album, then after a tour of Europe, Graham and the band will do the new Parker lp before heading back to the U.S. for spring dates here.

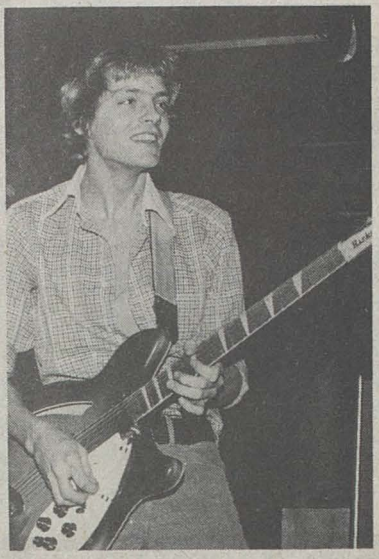
THE PALEY BROTHERS

Currently in the studios working on their debut release for Sire Records, Andy and Jonathan Paley look to be bright stars on the 1977 horizon. Watch ROCK SCENE for more news on this exciting duo in future months! (All pics: Roberta Bayley)

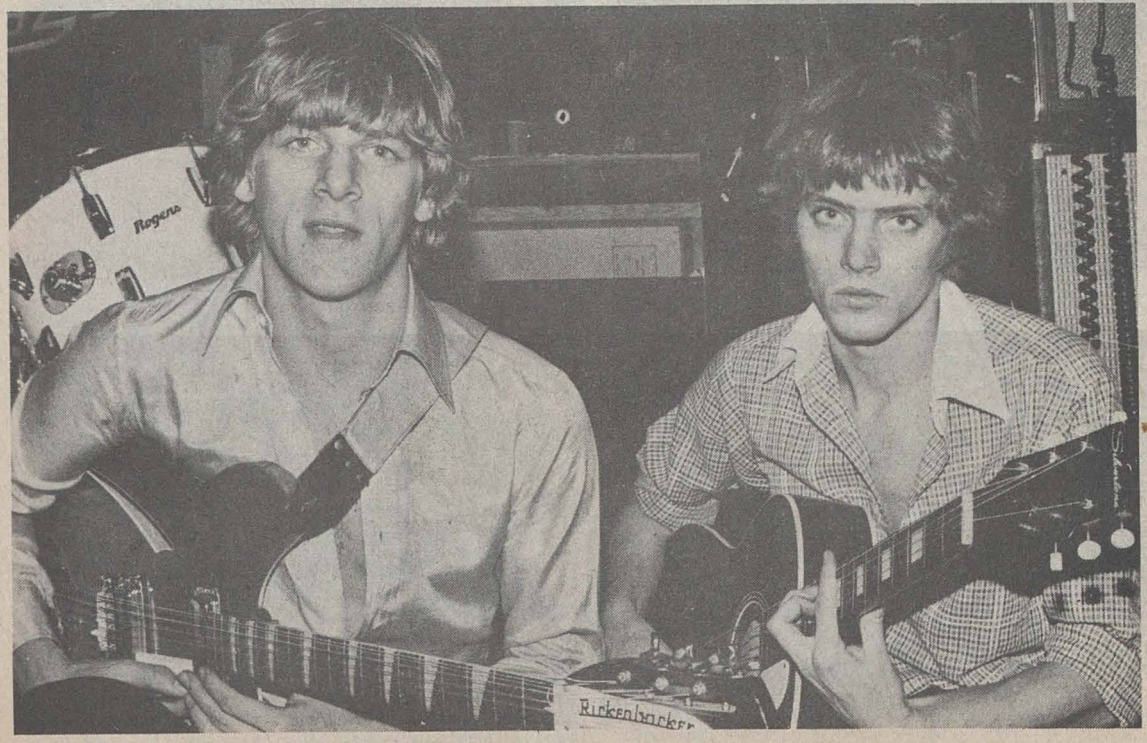
Their voices entwined in song, the Paley Brothers create a striking visual image on stage.



Andy drops to his knees to take a quick solo on "Rendezvous", his tribute to a brilliant (if not genius) librarian.



Younger Jonathan is all smiles as he fingers his vintage Rickenbacker guitar.



The boys take a break after a rough set. Their eyes seem to say, "You'll be hearing from us soon. . . ." □

LYNYRD SKYNYRD Instant Replay

Everybody's favorite party band, Lynyrd Skynyrd, showed once again at New York's famous Nathan's that they truly know how to get down. Here, in special slow motion, Skynyrd's Artimus Pyle takes a dive for the ROCK SCENE cameras.

This boy has a hangover and the party hasn't even started!

Whoops . . .!

Aaarrrggghhh . . .!

Oooooohhhhh . . . .!

Anyone for seconds? □

BLUE OYSTER CULT/Portrait Party

From left to right, we find Allen Lanier, Joe Bouchard, Donald "Buck Dharma" Roeser, Albert Bouchard, and Eric Bloom. Suddenly, Buck slides into the trance state that Hindu mystics refer to as Mongayana. The group tries desperately to bring him back to the material world.

"If we can't thaw him out, maybe we can use him in the laser show . . . ."

With a roll of the dice and a Fear of the Reaper, the Blue Oyster Cult have finally begun to gather in the rewards of six years' hard work. Taking a break from the rigors of nonstop touring, the Cult gathered at the studio of Eric Meola to immortalize their figures in photography.

Allen and Albert discuss the situation while Joe and Eric take matters into their own hands.

On Your Feet or On Your Head! *Rock Scene* congratulates the Blue Oyster Cult for a job well done, and hopes that the boys will continue rocking America and the world for many years to come. □

Custom Car Commandos Crash Coliseum!

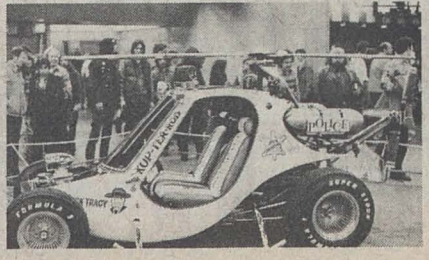
The National Custom Car, Hot Rod, & Custom Van Show made its fifteenth annual appearance at the New York Coliseum recently, and ROCK SCENE sent ace photog Raymond le Fourchette to cover the action. He returned with a rolled-and-pleated left forearm, chromed nose, metal-flaked eyes, and a vocabulary consisting of "Vrrroooommm!", "Screeeeech!" and "Look out, man, I don't drive with my horn. . . !"

Roll over, Chuck Berry! Rock's Gang, from Detroit (of course), provided musical merriment in the form of frantic fifties rave-ups with hard-rock backing.

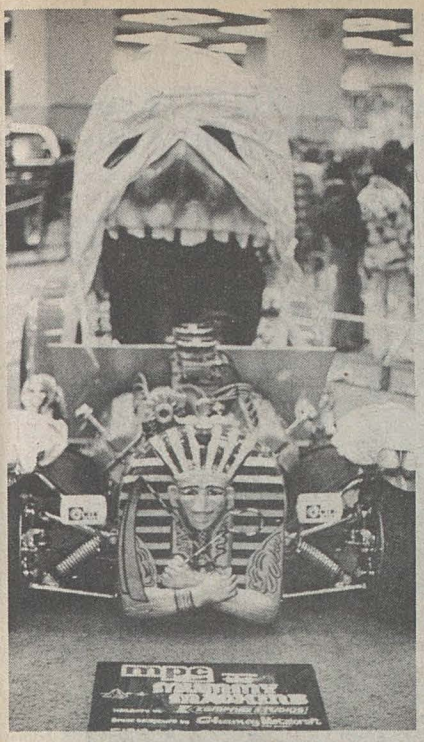
Washington and Epstein from the Sweathogs hold court at the autograph table.

Wonder Woman meets Wonder Woman.

The eternally classic lines of the early sixties' Corvette. Wrap your ass in fibreglass: words of wisdom.



How'd you like to be flagged down on the highway doing 56 by this contraption? Plug in the wrist-radio and you're ready to roll.



Our choice for Best in Show: the fantastic Mummy Machine.

What to wear to a Custom Car Show, as demonstrated in loving detail by this New York couple. The end? □

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OLIVIA WATERS PLANT!

Olivia Newton-John paid a surprise visit to the Carpenters as they were taping their ABC-TV special. A very wet time was had by all.

That may look like a Venus fly trap, but in reality it's a leaf-covered Richard Carpenter receiving some congratulatory champagne from Olivia Newton-John.

Are you sure this is the way the Queen Mary was christened?

Yum, I even like the cork . . . . □

COMICS REPORTER

(continued from page 50)

around since 1941, in one title or another. His last incarnation was undoubtedly his finest. In 1971-1972, Denny O'Neil wrote and Neal Adams drew comicdom's most controversial and highly praised series. Denny got serious and wrote about *the real world!* He gave Green Arrow a social conscience (by traumatically revealing that his side-kick Speedy was a heroin addict) and had Green Lantern questioning his intergalactic exploits while there was so much disease, injustice, corruption, and just plain evil, right here on Earth. The industry awarded it and DC cancelled it after twelve issues. Now it's back with O'Neil again doing the scripting and Mike Grell doing the artwork: a potent combination. But story editor Julie Schwartz has eased up considerably on the plotlines; GL/GA is now featuring romantic fantasies, heroic epics, and space spectaculars. Grell's art is perfectly suited to it, and it is immediately recognizable as a superior book in the DC line. Welcome back GREEN LANTERN!!

DC is also doing something new with some of their old villains. SUPER STARS #14 will feature previously untold secret origin stories for Grodd (the super-gorilla), Two-Face, and Dr. Light. These stories will be based on what the original origin stories left untold. Sounds like a good twist. It's due to come out around the last week in February, so we'll know soon enough.

In SECRET SOCIETY OF SUPER VILLAINS #7, the denouement of the Darkseid plot makes room for Superman's old arch-enemy, Luthor, to join in the action. Rich Buckler is still doing the artwork and Bob Rozakis continues scripting. SECRET SOCIETY has turned into one of DC's big, new hits, and there's no reason it shouldn't continue to be. The art is excellent and there are certainly enough bad guys around to make for all kinds of interesting stories. □

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ROCK SCENE

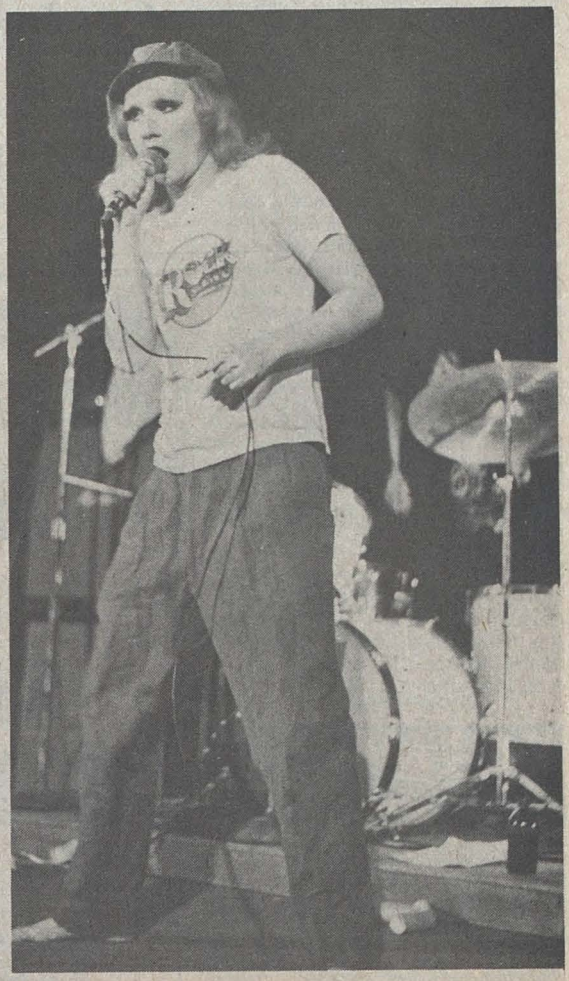
WAYNE THRILLS TORONTO

Photos by Michael Alago

Toronto is the most recent city to experience Wayne County-mania as Wayne and his Backstreet Boys flew into town for a series of sold out concerts at the New Yorker Theater—famous for its showings of John Waters' films and performances by another NYC band, The Ramones.

Posters of Wayne decorate the outside of the Theater prior to Wayne's performance.

Wayne gets off to a hot start as the band rocks into action and he gives a stirring rendition of one of his most memorable tunes, "You Make Me Cream In My Jeans".



Later, Wayne gets down on a sultry ballad in his Rock Scene t-shirt. □

Dear Wayne

Tips From Wayne County

Dear Wayne,

I love Rock Stars. I want to go with at least one guy in every band. Other guys just don't do a thing for me. My problem is that I don't know how to approach them. If I do get enough nerve I run out of things to say after 30 seconds. I saw Nils Lofgren at a small college the other night. After the show, he was standing about 5 feet away from me. But I just couldn't go up to him. I just stood there. Wayne, please help me. Tell me how to meet them. Is this normal for a 22 year old girl?

Wants to be Groupie

Dear Wants,

If you are serious about becoming a groupie then the first thing you have to do is forget all of that crap about what's normal and what's not!!! Be aggressive!!! You'll never make it as a groupie being shy!!! There's a lot of competition and if you don't let them know right away what you want then you might as well hang it up!!! Don't beat around the bush! Make it short and simple. There's no room for modesty in the "groupie business"!!! Try something like "Hey you're great!! Are you going to be in town for long? Aren't the Hotels in New York City (or wherever) the worst? Which one are you staying in? (At this point stare into his eyes and give him your best "I'm ready anytime you are" look. If he digs you he'll give you his room number and you're on your way! Or maybe he'll take you back with him or take you right there, depending on how stoned and raunchy he is. Anyway the main thing to remember is to be aggressive and don't be embarrassed to let him know right away what you want!!! Good luck in your new career!!!

•

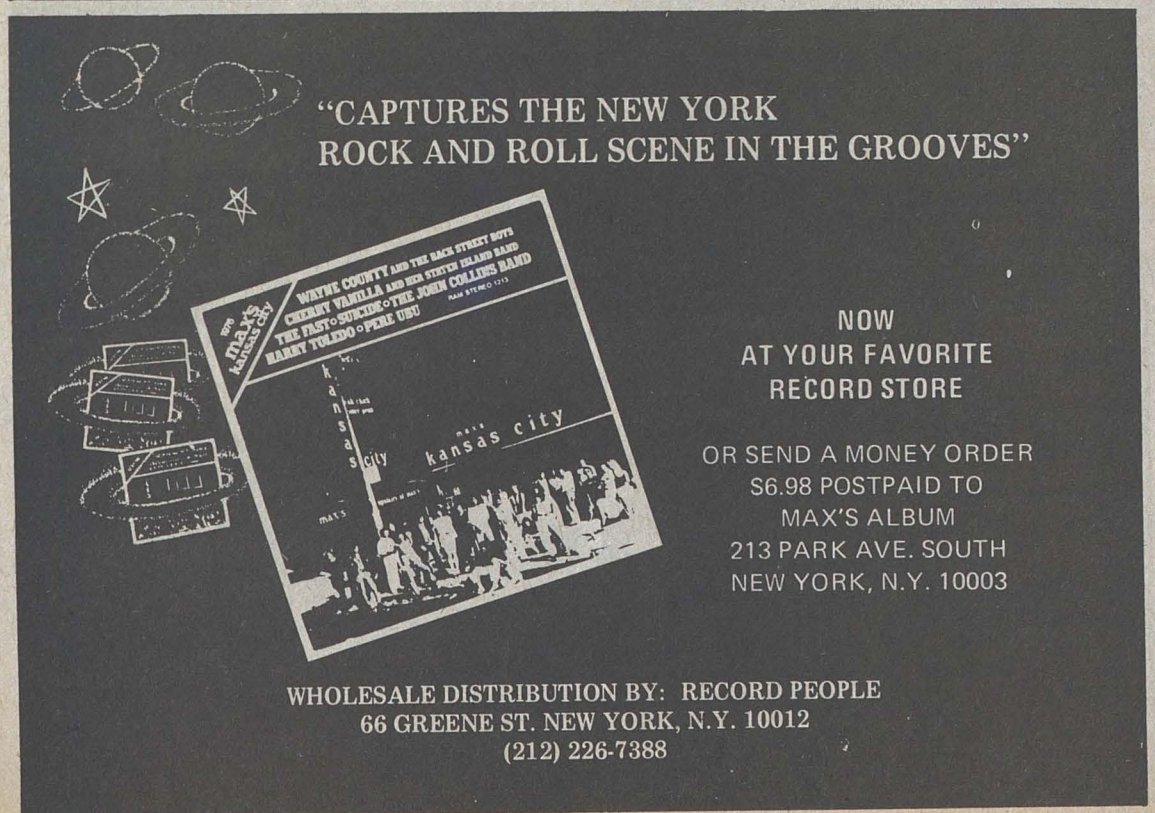
Dear Wayne,

My pen pal in England recently sent me a record by a group called The Sex Pistols! She also sent me a few pics and I can't believe my eyes! I didn't know anybody dressed like that anymore. Is this the new style or are they really all just a bunch of old men like a friend of mine told me?

R. D.

Dear R. D.

Yes this is the latest thing in dressing! Shorter hair, ripped T shirts and trousers with paint all spilled on them!!! It takes its roots from the fifties but the English seem to have added their own brand of seventies influence. It of course (as all things do!!!) started in New York City with bands like The Ramones, Television and Richard Hell and our beloved Patti Smith. As usual The English have jumped on the bandwagon but I think it's just grand. They were already dabbing around in this style of dress for the past couple of years, but not until Patti and The Ramones began to get world wide attention did our British allies jump wholeheartedly onto the "ripped T shirts held together by safety pins" look. Other groups in England who have become members of this "New Wave" movement in Rock are The Damned, The Clash and a whole slew that change their names daily but not their clothes!!! Simple and straight back to the roots of Rock, and it's about time!!! ROCK AND ROLL NOT FADE AWAY!!! □



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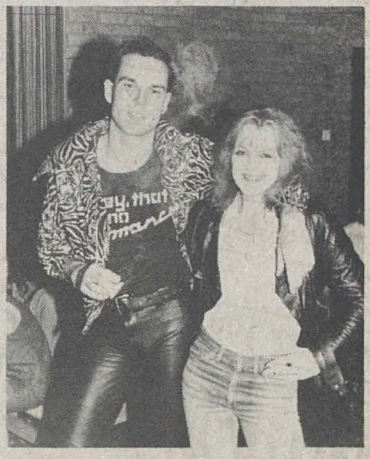
EOIPFC (Europe's Only Iggy Pop Fan Club) Invades England

Harald Inhulsen and the lovely Mechthild represent Europe's Only Iggy Pop Fan Club and its attendant fan magazine, "Honey, That Ain't No Romance." They recently paid a visit to London to check out the new rock excitement there, and sent these exclusive pix to ROCK SCENE of their vacation souvenirs.

This is Mechthild, known as Iggy's Only True Fan, saluting a full-size blowup of the cover to "Raw Power."



Harald and Mechthild pose for an off-the-cuff portrait. Dig those crazy stripes!

Mechthild does a quick flash while Jonh ever-so-helpfully obliges her.

That's Harald on the left and Jonh Ingham of "Sounds" on the right, their tour guide for the weekend and an expert on the new British sound.

Mick Jones, lead guitarist of London's dynamic Clash, peruses a copy of "Honey, That Ain't No Romance." Interested parties can write to Hagenring 21, 3300 Braunschweis, W. Germany and check out EOIPFC for themselves. □

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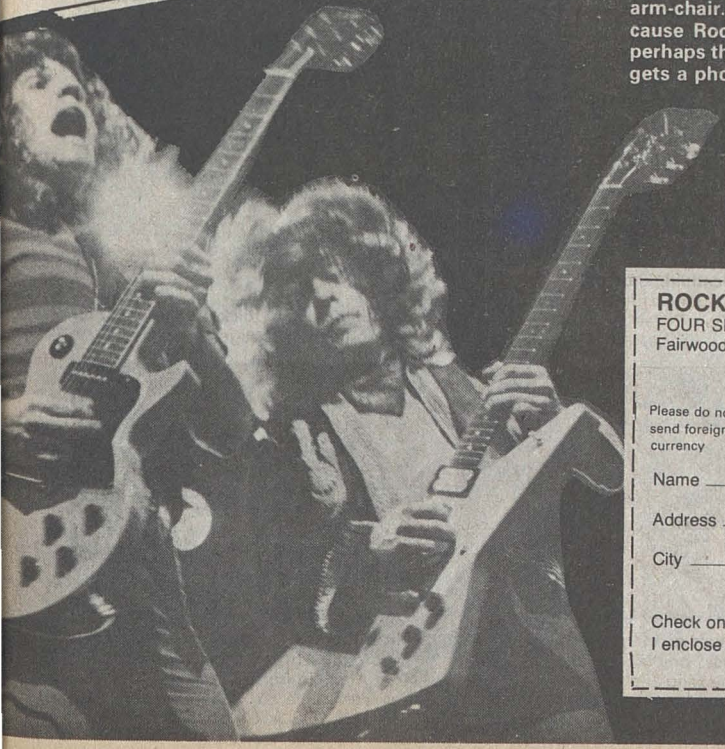

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Alfred A. Knopf has published an elaborate $25 edition of photographs taken by Linda McCartney during the late 1960's (when she took pictures in New York City as Linda Eastman) and into the 1970's (when she became Mrs. McCartney and turned her camera toward Paul and their family).

The Beatles.

Mick Jagger.

Paul and son. □

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ROCK SCENE GOES SHOPPING WITH DAVID BYRNE

Photos by Anya

No, it's not an abominable snowman in the market, it's the Talking Heads own David Byrne, rolling up the aisles in search of goodies.

David isn't a junk food junkie by any means. But he doesn't eat anything unless it has enough chemicals in it. At the yogurt section he checks for the brand with the most BHA.

Cruising along, David's eye is caught by a package of cookies that are soaked in sorbitol.

Further along, David searches the frozen foods for string beans with enough white sugar and artificial color to meet his epicurian demands. Definitely not enough BHA and sodium sulfate. And no red dye no. 2!

David checks out the diet foods for jams with that true synthetic kick to them.

In the check-out line, David poses for a candid photo as Anya captures the moment.

David gets his shopping bag and carries it back to Tina and Chris, in time for the Talking Heads evening repast. □

HOT PIX

STAFFORD, ENGLAND **** The Climax Blues Band gave a benefit performance in their home-town of Stafford to help save a magnificent Elizabethan building, built in 1555, from falling to ruin. On hand to thank the band was Stafford's Mayor who is seen here playing the electric guitar as Peter Haycock of CBB wears the Mayor's chain of office. Behind the mayor and Pete are other CBB's Richard Jones, Colin Cooper, John Cuffley, and Derek Holt.

NYC*** Gary Trudeau, the man behind the Doonesbury cartoon strip, has a word with Harry Chapin backstage after Chapin's recent concert at Avery Fisher Hall. Gary and Harry are such close friends, he was also a guest at the Chapins for Thanksgiving dinner this year.

WIERTON, WEST VIRGINIA**** Crack The Sky is songwriter John Palumbo on vocals, Rick Witkowski and Jim Griffiths on guitar, Joe Macre on bass, and Joey D'Amico on drums. John is known as the resident madman of the group and it was in his hometown of Wierton that the band first got together. Since the release of their first album on Lifesong Records, they have received a great deal of press lauding their music.

HOLLYWOOD**** Henry The Fonz Winkler stops backstage at the Roxy to congratulate Leo Sayer on a great set. In fact, the Fonz saw four of Leo's shows during Leo's LA run. Also dropping in for an evening of Leo were Ryan O'Neal, Julie Christie, Alice Cooper, Warren Beatty, and Twiggy.

SCOTLAND**** You older folks just ignore us kids while we present a pic of the newest addition to the Bay City Rollers line-up: Pat McGlynn.

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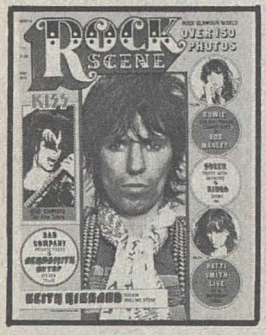
(see page 69)

#19 July '76

KISS GOES HOLLYWOOD
PRIVATE BOWIE PARTY
QUEEN IN NEW YORK
PETER GABRIEL
ROBERT PLANT
PATTI SMITH GROUP
LOU REED AT HOME

Pretty Things/gala
David Johansen/
Spinners/la bash
Bowie/movie star
Marbles/at the movies
Blondie/rocks CBGB's
Ted Nugent/2 sides
Ramones/cut it



#20 Sept. '76

THE KISS YEARS
PARTY WITH BAD CO
RINGO SIGNS
PATTI, SATURDAY NIGHT
KEITH RICHARD
BOWIE RECEIVES

Kiss/on the way out of town
Dolls/in Orleans
Queen/party with Skynyrd
Alice/at the gras
Feelgood/malpractice
The Who/a big surprise
Derringer/gets hot
Frampton/on tour

#21 Nov. '76

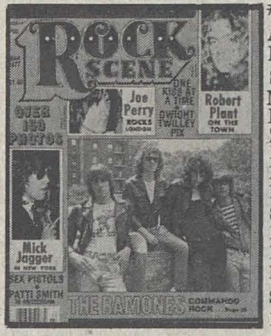
STONES TOUR EUROPE
KISS'S NEW SHOW
FRAMPTON photos
AEROSMITH ARE BACK
WINGS TOUR THE U.S.
BOWIE AS STILL LIFE
PATTI: PARIS

Plant, Page, Bad Co./jam
MC5/guitar clash
Dolls/in Ohio
Starz/shoot for the top
Dolls/on the town
Elton John/exclusives
Townsend/throws party

#22 Jan. '77

ELTON . . . BACKSTAGE
PATTI'S DIARY
AEROSMITH SPECIAL
LED ZEPPELIN MOVIE
L.A. PARTY WITH KISS
RAMONES ON THE COAST
CALE AND LOU REED

Bay City Rollers/mania strikes
Alice Cooper/Hollywood hideaway
Artful Dodger/in the studio
Dolls/encore performance
Starz/with kiss
Who Tour/mini-city
Cliff Richard/in New York
Fleetwood Mac/big bash



#23 March '77

AEROSMITH'S LONDON
PATTI IN AMSTERDAM
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NEW YORK BANDS SECTION
RAMONES
ZEPPELIN SUPER PREMIER

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Led Zep/party in N.Y.
Kiss/one at a time
Skynyrd/save the Fox
Rock Telethon/bands turnout
Robinson's/magical mystery
Derringer/rocks Cleveland
Starz/storm South Cal
Dwight Twilley/on fire

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Bad Company 040

Eagles 008

Bowie 005

The Stones 052

Outlaws 057

Rock On 050

The Spinners 5256

Grateful Dead 026

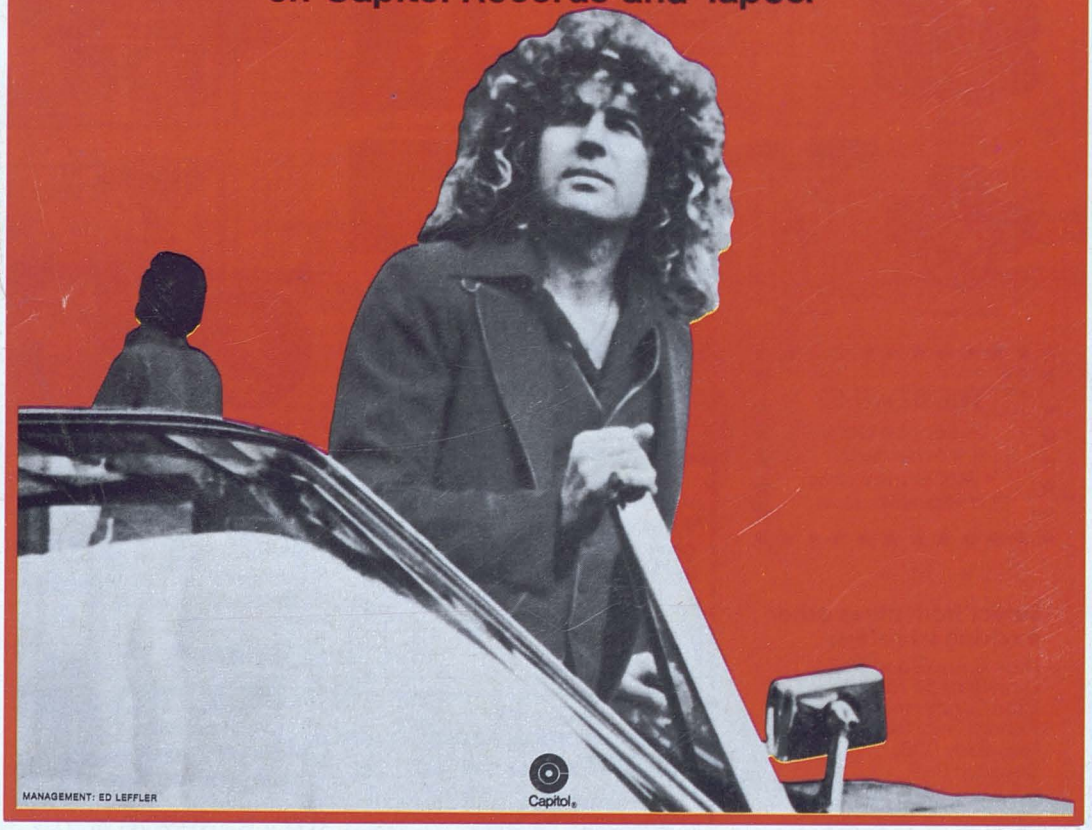
Alice Cooper 5265

★★★

SAMMY HAGAR

has played in countless bands in countless bars
and nightclubs over the years including
a two-year stint with the powerhouse Montrose band.
Last year, Sammy went out on his own
and recorded his first album, Nine On A Ten Scale.
While it didn't break any sales records,
it received a tremendous amount of airplay–and
established Sammy as a young singer/songwriter to watch.

Since recording that first album,
Sammy's reputation as a dynamic performer has grown
immeasurably–"live" on the concert stage,
and in his second studio album, Sammy Hagar.
The album was recorded at Abbey Road Studios in London,
was produced by Carter... and is now available
on Capitol Records and Tapes.



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